# SCHOOL SEWING

BASED ON

# HOME PROBLEMS

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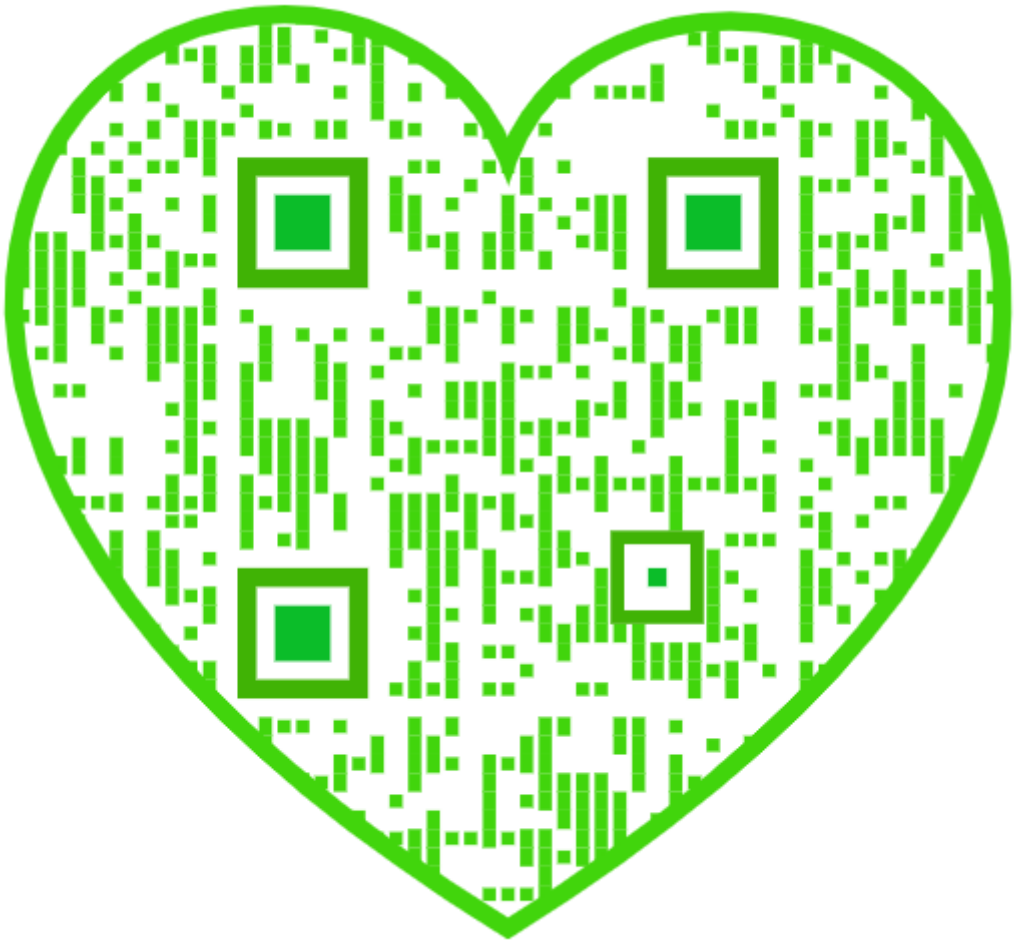

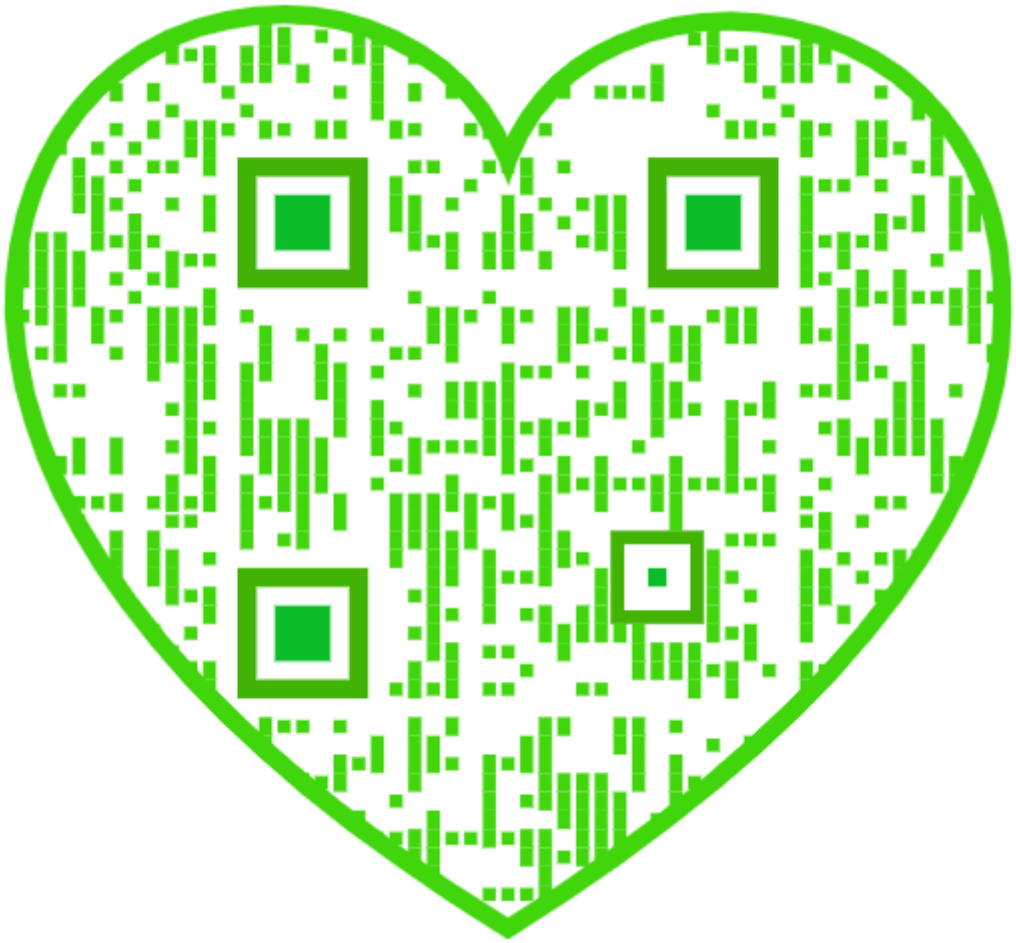

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BASED ON

# HOME PROBLEMS

BY

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# PREFACE

THE most striking feature of the modern educational system is the atmosphere of practical application which surrounds every line of its endeavor. Educators have come to realize that the surest approach to the child's mind is through the light of his experience. They are therefore striving to utilize the impressions gathered outside the classroom in motivating some of the mental gymnastics which, heretofore, have been sheerest abstractions. Not only has the scope of the curriculum been extended in such a way as to include the subjects founded upon home and community problems, but the very manner of dealing with those subjects themselves has undergone a change consistent with the general scheme of making the child's experience the constant handmaid to his training.

Under the old school the plan of the textbook was to arrange the subject-matter in a logical and scientifically sequential form, giving but little thought to the manner of development in the child's mind. In those days it was thought that a textbook should represent a storehouse of racial subject-matter arranged systematically and according to the most logical method. But little attention was given to the idea of making the textbook a bridge between the child's experience and the subject into which the child should be led.

Modern thought along these lines has made evident the fact that the child's mind unfolds naturally in response to his experience, that the child is a learner outside the classroom, to and from school, and at home. In fact, during all his waking hours, he is continually absorbing from his environment. With this fact in mind, the so-called "phychological" method of instructing has come into vogue. That is, the immediate interest of the child is utilized in an effort to lead him into the realms of the unknown. A consideration of this conception easily leads one to believe that the method of procedure in teaching could not then be identical in any two children, due to the fact that no two children are equally endowed mentally, neither have their experiences been the same. Therefore the psychological plan of teaching in its strictest sense could be perfectly employed only in a class consisting of one student. If this psychological plan were followed to the extreme there is great danger that it would lead to random thought, encouraging a sort of mind wandering, due to the fact that no definite goal existed.

Ironclad advocates of the old school of logical thinking apparently believed that the child existed for the sake of fitting himself into the established methods of training, and that each child should be slavishly led, or driven as the case might be, through this prescribed course, regardless of his personal aptitudes or individual inclinations; likes and dislikes were not in the consideration. It was this school of pedagogy which believed that the sequential logic of the subject should be the master in prescribing the order of procedure in all school texts. On the other hand, the swing of the pendulum brought many so-called educators to the opposite extreme where they were ready to cast aside every form of prescribed methods of procedure, and in every line of thought endeavor to cause the mind to unfold "naturally" with but little foresight as to the ultimate goal. This sort of procedure was sure to result in rambling which gave the student absolute command of nothing that would function in the solution of future problems.

These two extremes lie open to anyone who attempts the preparation of a textbook. While the logical arrangement has been rigidly followed for many generations past in some of the old line subjects, it has asserted itself only to a very limited degree in the newer industrial lines. There have, however, been a few attempts at industrial textbooks which were so inflexible in the work that they set forth as to stint the development of the students, and give them but little that has any connection with the great store of world subject-matter. There can certainly be no greater pedagogical error than to introduce a practical subject and then teach it in such a way as to strip it of all of its practical applications.

By far the greatest error, however, has been at the other extreme of the pendulum. Too much of the industrial work of our public schools has been so afraid of falling into the conventional forms of the older lines that it has been almost chaotic; on account of this lack of method, it has brought results which were far from satisfactory. The newness of industrial work as a public-school undertaking has naturally been the cause of its failure to conform to established methods of procedure. Superintendents have been impressed with the beautiful theories often set forth by the expert industrial teacher saying that the work should be made to conform absolutely with the child's personal experiences, and that every problem should arise out of the child's own conception and initiative. Such methods have been tried and superintendents have been very much disappointed to find that, when the classes were entrusted to less skillful teachers, the educational results fell far short of the expectations which had

been set upon hearing this theory so beautifully expounded by the expert.

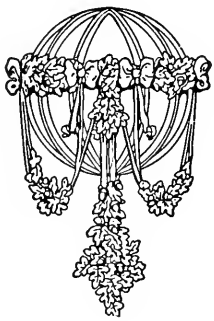
If any line of handwork is to have its real educational value it can not be at variance with the established rules of pedagogy. It is absurd to think that a child undergoes any transformation, either physically or mentally, because it happens to be in an industrial laboratory, rather than in a classroom for the abstract subjects. In the preparation of this text, which is based upon many years of personal instruction and observation of all types of schools in several states, the effort has been to find a sane medium between the rigid logical method of arrangement and the almost chaotic result of the unqualified psychological method.

Those who are familiar with the subject of sewing are well aware that it does present many scientific phases, and that there are correct and incorrect ways of doing things which belong to this important art. These established principles are but the outgrowth and development which the age now holds as its heritage from the careful and thoughtful efforts of generations gone by. Surely each girl should not be called upon to relive all these experiences in the sewing class, and to develop herself from the crudest undertakings of sewing through all of the primitive steps which have made possible our modern needlework. Neither, on the other hand, should the child be compelled to master in an absolute way a definite and prescribed set of disassociated needlework principles. The experiences of the child, her own environment, and outlook into her future occupation, as well as her immediate needs should be studiously considered in prescribing her work. The course should be sufficiently flexible to adapt itself to these various needs without in any way disregarding the established principles of the subject. The apperceptive powers of the girl constitute her only means of interpreting her surroundings. With this idea in mind, this text has been designed to deal with logical principles in a psychological way. Paradoxical as this may seem at first, an examination of the text reveals the fact that every lesson presents ample opportunity for the student to acquaint herself with different principles, and at the same time employ those principles in the making of a project which will appeal to her native interest. In order to provide for the development of initiative and to stimulate the exercise of individual tastes, untold possibilities lie open in the matter of original design, choice in decoration, and in the employment of the artistic touches which are in no way a violation of principles.

In order to meet the widely different conditions of mind, which

must necessarily exist in the children who come from homes of varying conditions, a very extensive list of projects has been presented in each section. Kindred ones have been suggested, thus making it possible to claim the interest and attention of every normal girl, allowing her to make articles which are of practical value in her daily experience, and at the same time, enabling her to develop her latent talent for artistic expression.

As this text is submitted to the opinion of our fellow teachers it is our most sincere hope that it will find some place in which to offer its share of real practical assistance to every force which is endeavoring to render practical service to our girls who desire to fit themselves for lives of usefulness.



# HOME PROBLEMS

THE most severe criticism which is being brought upon our public schools today comes from professional men, great captains of industry, and those who have devoted their lives to the practical problems of a busy world. It is not uncommon to hear it stated that public schools fail to empower students with the kind of information which they can employ after leaving the schoolroom. The most ardent supporters of our educational schemes will not deny that there is some justice in this accusation.

The schools which are becoming famous throughout the country, for the excellent work which they are doing, are those which are taking into vital consideration the needs of the community and the home. We have come to understand that it is just as cultural and just as intellectual for a child to engage her talents in the solution of some practical home and community problems as it is to spend the entire time and attention solving mathematical conundrums or enigmas of languages which will probably never be employed in her daily occupation.

As soon as a girl leaves school she will be called upon to solve a great many problems in which an incorrect solution will not mean, an unsatisfactory grade on her report card, the loss of a holiday or the punishment of remaining in the same grade a second year; but she will be confronted with a class of problems, the failure in whose solution will mean the loss of social standing, impaired health, unhappiness and misery to her family and possibly even death itself.

The problems of life demand a more careful solution than any of the problems with which she has been dealing in school. Incorrect solutions at school may be revised under the guidance of the teacher; incorrect solution of a home problem can not always be revised, and much less is there an opportunity to make a second attempt under skillful guidance. But little argument is necessary in convincing wide-awake, modern educators of the real value of the introduction of home problems into school work.

The subject of sewing offers an opportunity for correlating the activities of the home and the school in a way which is sure to employ the natural interest of the student, and to use her inherent disposition toward activities in working out a line of accomplishments which will mean much to her when her school days are over. Surely

the consideration of such problems can not be lightly estimated even from the standpoint of their cultural value.

Too many girls fail to comprehend what is meant by home problems. To them the work of the housewife is a mere matter of course, with its drudgery and its never ending round of the same duties day after day. If they could be brought to realize that the problems of the home are just as worthy the employment of their thought, and in fact oftentimes fully as difficult of solution as the work of Geometry, Chemistry or Physics, then more girls would respond with interest to this challenge of their ability. The interest in obedience to home authorities and regulations may also be very much enhanced by a proper understanding of home problems. The girl who realizes the numerous problems which confront her mother, and fully understands that the mother is constantly racking her brain to find a correct solution of her problems, will have a broader sympathy for her mother, and will be less likely to add annoyance by thoughtlessness occasioned through her lack of interest in those problems.

The matter of providing satisfactory clothing for the different members of the family, keeping their clothing in the best possible condition of cleanliness and appearance, is a problem of no little concern. Particularly is this true in an age when tastes and designs are continually changing, bringing about fashions some of which are consistent with real needs while others are merely gaudy and superficial. A girl should learn to discriminate between her wants and her needs in matters of apparel. She should learn to comprehend the economical problems of costs and values, training herself to distinguish between the two, fully understanding that cost and value do not always go hand in hand.

The problems of mending are so homely as to be usually ignored. There is certainly no sane reason why the matter of patching, darning and other phases of mending should be any less dignified than translating a foreign language, solving mathematical problems, or doing research work pertaining to the history of ancient nations.

The aim and hope of each lesson throughout the text is given with this idea of enabling the student to comprehend the fact that there are certain home problems for which the particular project in the lesson offers a partial solution. It is not expected that the teacher should go into detail sufficiently to require that each student should thoroughly comprehend the home problems from which the project is drawn, however, the more completely the problems are studied the more likely is the student to pursue the project with interest. It is no more reasonable to expect that every girl should become a

seamstress than to expect that every girl should become a clerk or school teacher; but it is imperative that every girl should be deeply concerned in the problems of home life, and it is but natural to suppose that she will at some time be confronted with the problems, whether in the management of her own home or in contributing to the happiness and welfare of those among whom she makes her home. Surely the training which gives a girl a self-reliance in being able to make her own clothes is worth while. If she never cares to do her own work she should at least have training sufficient to enable her to direct the work which will be done for her. The best way to instill the proper respect and appreciation for home is to give a girl an early understanding of the existence of home problems, and to equip her with some means of approaching them.

# SUGGESTIONS TO TEACHERS

THE following suggestions to teachers are intended to give a broad conception of the underlying principles upon which this text is founded and to offer means by which it can be made most effective in the hands of the student. It is not the intention to curtail the possibilities nor any of the originality or initiative of the teacher, but rather to relieve her as much as possible of the drudgery and minor details which fall to the lot of one who must constantly be a source of information and advice to her classes. In practically all other school subjects the teacher has the advantage of being able to place in the hands of her students some sort of literature from which they may gather the essential facts of the subject-matter. In proper justice to the teacher of sewing, as well as to the student, these classes should be provided with some means by which they may gather pertinent information and direct their own activities by their own powers of research. This will conserve the teacher's time and energy, allowing it to be devoted to the more important functions of studying the case of each individual student and then prescribing work suitable to meet those needs.

This book is divided into six sections and each section presents ten projects in detail, and offers suggestions for optional modifications which may be used in the construction of three or four times as many additional projects. It is not the intention that any one student should be required to make every project in each section, but the aim has been rather to set forth an abundance of work from which the teacher may direct the choice of each student, after considering carefully her individual tastes and needs. No attempt has been made throughout the different sections to grade the projects and present them in the exact order of the sequence of processes, but rather to present a series of projects dealing with kindred principles, thus offering an opportunity of appealing to the various tastes of the students. It will be found, however, that the sections are somewhat sequential from the standpoint of difficulty. It is therefore suggested, that for the most part, the work should be taken up in the order presented in the text.

When a student has completed one project, by a careful grading of the finished product as well as by a thoughtful consideration of the capability of the student, the teacher should advise her what project she is to undertake next. In making these selections the

personal wishes of the student should be carefully considered, and the selection should be made in such a way as to give each girl further training on the particular processes which she did not do satisfactorily in her last project. In this way it will be possible for the teacher to strengthen the weaker points of the student by review without losing any of the interest which comes with undertaking a new project. It will be observed that in each section there are offered projects of such a nature as to appeal to the interest of almost any girl.

The introduction to each section should be carefully perused by the teacher in order that she may have a fairly clear idea of what that section embodies. It would be well for the teacher to acquaint herself with the processes set forth in each project before allowing the girls to undertake any of them. The student who has not sufficiently mastered the work of one section should not be permitted to pass to the next, but should be given further work, either from the regular lessons, or from the suggestions for optional modifications until she has proven her capability of undertaking the processes set forth in the next section. It is not necessary that all students of the class be working on one project or even projects from the same section at the same time; in fact, too much emphasis can not be laid upon the matter of giving to each girl the work best adapted to her personal development, regardless of what the other members of the class may be doing at that particular time. One of the principal reasons for placing the textbook in the hands of the student is to make it possible for this plan to be carried out.

On the opening page of each lesson is given a half-tone illustration to enable the student to visualize the essential points of the thing which she is about to undertake. These illustrations will also be found useful in guiding the teacher and students in making a wise choice of projects. With each lesson will be set forth the amount of material required for its construction. A suitable kind of material is suggested; this does not mean that that kind of material is the only one suitable, for in a great many of the projects a very wide latitude of choice is allowed. However, the material recommended is very commonly used and will give excellent results.

Following the name of the material will be found paragraph references. These references refer to the supplement at the close of the text. By referring to these paragraphs a discussion of the different kinds of cloth will be found. These discussions will afford material for research work, and it is urgently advised that teachers require their students to make a careful study of these references.

No attempt is made to give a technical discussion of the various

fabrics, but merely to cover the points of general information which will be found of practical value in the average home. This reading may be done outside the regular sewing period, it may be used as the basis for language or composition work, or used in a number of ways which will no doubt suggest themselves to the thoughtful teacher.

On the first page of each lesson will be found the "Introductory Statement." The purpose of the introductory statement is to enable the student to realize that the thing set forth deals with a home problem. While no effort is made to give the child a full comprehension of the home problem which the project of that lesson helps to solve, yet the introductory statement is made sufficiently exhaustive to bring to the mind of the student the fact that such a problem exists in the average home. Throughout the text it has been the policy to offer no project which does not have a real function in home life. Students should read the introductory statement of each project which they make. It would also be well to have all the introductory statements read and discussed in class regardless of the projects which the class is to undertake. This consideration of these introductory statements will develop the judgment and awaken the interest of the students in a way which would not be possible if they were omitted.

At the close of the introductory statement a number of references will be found. The purpose of these references is to cite authority to which students may refer for kindred information. Students are often at a loss to know where they may find reading matter pertaining to Domestic Art subjects. The references given in connection with each lesson are not necessarily kindred to the problem set forth in that particular lesson, but they will be found of great value in consideration of the general problems embodied in the lesson.

On the second page of each lesson a number of suggestions for optional modification are given. These pages are designed with the idea of bringing before the students possibilities of developing the idea given in the project, and of encouraging them to use their own initiative in the construction of similar projects. Students should be encouraged to make a great deal of use of the suggestions for optional modification, and from the ideas set forth in these suggestions, they should be required to design and execute as many ideas of their own as possible. No attempt is made to give complete working directions for the different optional modifications presented. Only a mere suggestion can be offered relative to each. The remainder of the work is purposely left for the student to develop.

On the last page of each lesson the working directions are given.

The purpose of the working directions is to guide the student in the construction of the project. It is not claimed that the methods of construction, and the manner of procedure set forth in these working directions, are the only possible ways of doing the work; these directions are given merely as safe guides. It will be found most beneficial to require the students to read for themselves the directions as set forth, and to execute the work without further interpretation from the teacher. This method will not only develop the power of self-reliance and research of the student, but will conserve the time of the teacher for her more important duties. The teacher should assist a student only when that student has exhausted her own resources in interpreting the method of procedure.

Throughout the working directions a great many paragraph references are given referring to the supplement. Each of these references should be carefully studied, for in them will be found half-tone illustrations, and carefully worded discussions explaining how to execute the ordinary fundamental stitches and details of the most important processes of plain sewing. After the student has followed these references in a few lessons she will then be able to continue her work without further reference to them except as new processes are introduced. Sufficient references should be made, however, to make sure that no incorrect habits are developed. Throughout the text a great deal of latitude has purposely been offered in many of the processes. Custom has caused considerable variation in the execution of a number of processes in sewing. The practices set forth in this text are such as have been thoroughly tested by many years of teaching experience, and have also been recognized and approved by practical seamstresses.

At the close of each section will be found a list of review questions. The purpose of these questions is to make sure that the students have gathered the most important points from the projects in that section. These questions may be used for written examinations, for oral tests, or in any way that the teacher may see fit. No doubt the teacher will have a great many important questions which may be added to this list. The careful consideration of the questions given will reveal the fact that the purpose of these tests is not merely a matter of examination, but they are designed to develop in the student an interest in home problems, and to inculcate a desire to take part in home activities.

At the close of each section will also be found a number of suggestions for application to home problems. The underlying function of this text is to connect school needlework with practical home

sewing problems. In order to do this, every effort is made to bring the home problems into the school work and to encourage the children to carry home the principles developed in the class. Every teacher should encourage her students to bring from home a great number of pieces of work to be used in the class period. There is no reason why much of the home mending, darning and patching may not be done by the girls at school. It is at least imperative that the girls should assist in the work at home even if they do not carry a portion of it to school. Whatever emphasis is placed on the regular lessons of this text, there certainly should be no neglect of the suggestions for home application. Specific directions can not be given for conducting this work; each teacher must be left to her own resources and initiative in working out ways and means of connecting home and school activities. The success of school sewing must be measured in a large degree by the interest which the girls have in home work, and by the results they get in their home undertakings.

Girls should be encouraged to ask questions of their mothers, to bring such information to school and to compare that information with the information gathered from their research work. The careful handling of the subject in this way will make it possible for the girls to have the advantage of the scientific information set forth in the text, plus the practical experience of the home. It must be constantly kept in mind that it is not the purpose of the work merely to teach the girls a few needle practices, but rather to give them a broader education in the art of home sewing and to develop their appreciation for this class of life problems.

# INSTRUCTIONS TO STUDENTS

WHEN you undertake this work in sewing it will seem a little strange to you at first for it is somewhat different from the regular class work which you have been doing at school. In this work you will have a chance to learn by doing as well as by studying and thinking, and you can always make use of some of the things which you have learned at home. This work should be extremely interesting to you because of its relation to the things which you will no doubt be called upon to do throughout your entire life. The purpose of sewing work is not merely to furnish you employment for your hands, but to teach you to direct your hands skillfully in the doing of the things which your mind must fully understand. It is very interesting to know that the skillful use of the hands comes only by proper guidance from the brain, so this work in sewing will give you a chance to use both mind and hand. The difference between a great artist and a laborer lies in the fact that the artist puts more brain work into his efforts than does the laborer; this explains why one is an artist and produces things of beauty, while the other is compelled to do the drudgery of the world.

There is such a great number of valuable and interesting things given in these lessons, that you will be able to make selection of the ones which you like best. This does not mean that you should simply peruse the book and choose the thing which pleases your fancy without regard to your need or preparation to undertake it. The lessons set forth in the early portion of the book are easier because they employ elementary processes. Throughout the book you will find that the projects become more difficult because they introduce more advanced principles. You must not expect to undertake the more difficult lessons until you have successfully completed some of the elementary ones. It would be well for you to discuss with your teacher and your mother the project which you wish to undertake.

After you have begun a project, never leave it until it is finished. Half finishing a task is not good training for it develops slovenly habits which, if followed, are sure to bring unsatisfactory results. You should cultivate the habit of finishing any task when you have once undertaken it, even though you may find some portion of it rather irksome and difficult.

Sometimes the school program is so arranged that the sewing class does not meet every day; this is frequently offered as an excuse for forgetting materials or neglecting to bring some equipment necessary for the recitation. Certainly such carelessness should be avoided. At the beginning of the work, provide yourself with some sort of sewing basket, box or bag. A properly made sewing apron with pockets will also aid greatly in caring for your equipment.

A pair of sharp shears, a tape measure, a thimble, a paper of assorted needles and a supply of thread should always be on hand. The larger materials, trimmings, etc., required for the different projects, may be provided as needed.

Work should never be carried home without the permission of the teacher, however, it would be well to take partly finished projects home occasionally in order that your mother may have an opportunity to see just how you are doing your work. When work is thus taken home it should not be left there for mother or someone else to finish, but should be promptly returned to school in order to be continued at the next regular sewing period. Your textbook may also be taken home frequently for reference in connection with your home sewing duties, but it must always be brought back to the classroom in ample time for the school work.

At the opening of each lesson you will find an illustration giving you an idea as to the appearance of the finished product. You should study the illustration carefully, for it will enable you to form a clear idea of the thing which you are about to undertake. You will also find a list of the materials which will be required to make that particular project. Of course in some cases the size of the material will vary, particularly if it is for a wearable garment, for in that case the size of the person who is to use the garment will determine the size of it. You will notice that there are paragraph references following the name of the material suggested. You should turn to the supplement at the back of the text, and read carefully the paragraph referred to, for this discussion deals with the particular kind of material recommended for the project. It is just as important that you should understand the nature of the material that you are using as it is to be able to make the piece of work. This does not mean that the kind of material suggested in the lesson is the only kind suitable; in sewing you have a great choice of materials, however, the kind of material mentioned is generally the one most commonly used.

Every lesson has an introductory statement on the first page. This statement deserves very careful study for it will help you to

understand that this particular project is given because it has a practical value in the solution of some home problem. You may not always fully understand the home problem, but it will be worth while for you to think about it.

At the bottom of the first page of each lesson you will find a number of references. These books may be found in your library or in some public library to which you have access. These references are given for the purpose of enabling you to find further reading matter along the lines set forth in this book. It will be well for you to read many of these references, for you not only wish to become skillful in sewing processes, but you should develop as much information as possible in connection with the subject.

On the second page of each lesson you will find some additional pictures and suggestions for original ideas which may be used. These illustrations show some suggestions for optional modifications; that is, they will show you some changes which can readily be made in the project and at the same time not introduce any entirely new principles. You will observe these changes or modifications usually deal with matters of decoration. It will be well for you to attempt original designs in as much of the work as you can, always discussing with your teacher the ideas which you expect to undertake.

The next page of each lesson takes up the matter of working directions. These working directions are given with the idea of guiding you in doing all your work. You should read them very carefully as the work progresses. You will notice a number of paragraph references throughout the directions, these references refer to chapters and paragraphs in the supplement. Each one of these references should be found and studied carefully, for here you will find the complete directions and illustrations showing you exactly how to carry out each difficult process. The working directions do not make any attempt to illustrate or give details of sewing processes, all these are set forth in the supplement. It may not be necessary for you to refer to the supplement more than once or twice on each process, but you should refer to it often enough to make sure that you are doing your work correctly, and thus avoid forming any incorrect habits.

The real value which you get from this work will depend upon the way in which you approach it. Do not attempt to finish any piece of work in the shortest possible time, rather try to see how well you can do it. There are really not a great many difficult things for you

to learn in sewing, but there is an unlimited number of ways in which you can employ those things.

A great many girls make the mistake of starting a piece of work in a rather careless hurrying manner; they often become proud of the work when it is near completion and desire to make it neat and attractive, but it is marred by some of the errors which were made on account of too much haste at the start. Remember that the time to begin a very fine piece of work is at the first step in its making. Another very important thing for you to learn from these lessons is to be orderly and systematic in all your habits of work. The sewing work gives you an opportunity to observe the value of having a place for everything, and of keeping everything in its proper place. When you are through with the sewing period all working materials should be carefully laid away so you will know where to find them when they are needed again. Habits of this sort should be developed in all of your work for neat and orderly habits are sure to lead to success in any occupation.

At the close of each section you will find a list of review questions. These review questions should be carefully studied. It would be well to keep a notebook in which to write the answers to these questions. This will make sure that you are gathering the most important points as you complete each section.

The pages presenting "Suggestions for Home Application" are very important, for these applications will be the real test of what you have learned in the sewing work. If in the making of any single project you have not mastered some principles which you can apply on the problems at home, your work will have been much in vain. Take an interest in the problems of repairing, patching and darning at home. See how many of the different things which you have learned in school can be employed at home. It would be advisable to have a definite period each week in which to spend as much time as convenient on the home garments, practicing the instructions set forth in the sewing lesson.

Your parents will no doubt be very much pleased to find you taking an interest in the home problems. You would be surprised if you could know how much you may lighten mother's tasks by assisting a little in these problems which she must consider day after day, month after month, and even year after year. You might be able to assist in selecting and purchasing materials for garments for yourself or members of the family if you have properly acquainted yourself with the different textiles explained in this book.

Undertake this work not with the idea that it is drudgery or labor, but with the feeling that it is an opportunity to use your best powers of thought in some of the most worthy tasks which it is a woman's privilege to undertake.

# INTRODUCTION TO SECTION I

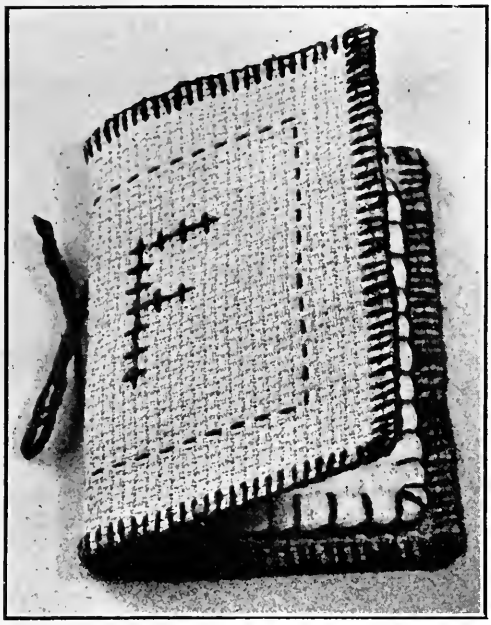
SECTION I deals with the most elementary processes of hand sewing. The lessons set forth in this section will be found suitable for sixth or seventh grade girls who have had no previous systematic training in sewing. Before undertaking any of the sewing lessons, each girl should be supplied with simple sewing equipment, such as needles, thread, shears, tape measure, thimble and some sort of sewing bag or box. The sewing materials may be brought from home or they may be purchased in bulk and passed out at school as the teacher sees fit. This is purely a local problem, but it is extremely necessary to have arrangements made whereby each girl may be satisfactorily supplied at the sewing period.

Each girl should be supplied with a text of her own in order that she may have the undisturbed use of it; each student should be required to read freely and to interpret for herself.

Before undertaking any of the actual work in sewing, the girls should be required to turn to the supplement and study carefully the correct and incorrect position, to make sure not to form any bad habits in their daily work. The different stitches and processes may be referred to, and studied as they are introduced in the making of the project.

It is advised that students who have had no previous training make their first selection from the early projects set forth in this section. As many projects from this section should be made as is necessary to acquaint the student with the elementary stitches set forth. It is not supposed that students should absolutely master all of the processes set forth before they are allowed to pass on to the next section. Success, speed and skill in sewing come only after long and careful practice.

If a student has acquired high ideals of excellence, and understands that each process must be executed to the very best of her ability before undertaking another one, the particular processes covered by her work need not be a matter of deep concern.



# NEEDLE BOOK

MATERIALS.

**Art Canvas (Chap. I. Par. 8).**

**Outing Flannel (Chap. I, Par. 30) or**

**Felt (Chap. I. Par. 58).**

1 piece art canvas 4½″x6½″.

1 piece outing flannel, or felt, 6″x7″.

Crewel or raffia needle No. 5.

Colored san silk, or similar mercerized embroidery cotton.

INTRODUCTORY STATEMENT.

A place for everything and everything in its place is a rule that applies particularly well to the sewing basket, which easily becomes so hopelessly out of order that a great deal of time may be wasted in looking for the articles which it contains.

A needle book is a very convenient article to have for the work basket, as it provides a place in which to keep needles of various sizes. It is also a very convenient way of carrying a few needles in the traveling bag as it folds flat and occupies very little space. Cretonne makes a pretty needle book cover, but being a figured material, leaves but little opportunity for hand decoration.

The art canvas used for the cover of the needle book in this lesson is suggested because it gives an opportunity not only to make a pretty cover, but also to practice some of the stitches which will be used later.

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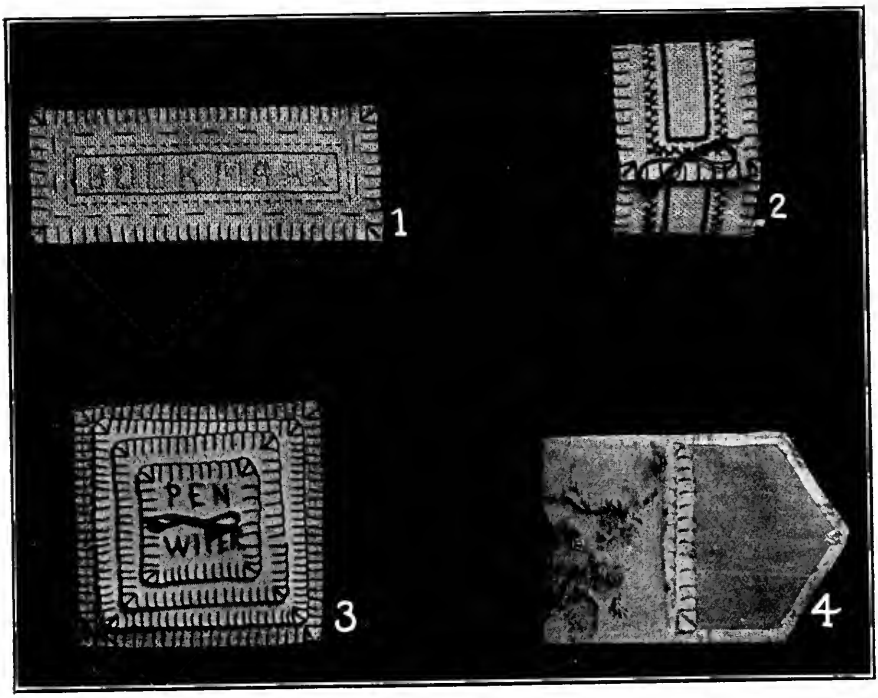
**References:**

Needles, How We Are Clothed, Chamberlain.
Needles, Great American Industry, Vol. III, W. F. Rocheleau.
Pins, The Making of America, Vol. VII, Chas. M. Karch.
Pins, Great American Industry, Vol. III, W. F. Rocheleau.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### BOOKMARK.

No. 1. A bookmark may be made of one strip of art canvas about 2″x8″, blanket stitched the same as the needle book, with neat stitches for trimming.

### NAPKIN RING.

No. 2. The napkin ring is made very much like the bookmark, with a row of catch stitching and chain stitching inside. The ring is formed by over-lapping and fastening the ends.

### PENWIPER.

No. 3. The penwiper is made of art canvas with leaves very similar to the needle book. The leaves are fastened to the base by taking a short stitch and tying the thread.

### NEEDLE CASE.

No. 4. A needle case may be made of cretonne about 3″ wide by 7″ long. A contrasting plain color is basted to the wrong side, and the edge of the cretonne is turned over it and hemmed in place. The leaf is made of outing flannel or felt. The book is folded over like a pocket book and fastened with a snap.

# WORKING DIRECTIONS FOR NEEDLE BOOK

Straighten one short edge of the art canvas by drawing a thread and cutting on the line (Chap. II, Par. 102). Straighten one long edge of the material in the same manner. On the short edge measure out 4″. (The length of the needle book), draw a thread, and cut on the line. On the long edge measure out 6″ (twice the width of the needle book). Draw a thread and cut on the line.

## DECORATING THE COVER.

Finish the edges of the art canvas with blanket stitching (Chap. II, Par. 128), making the stitches at least ¼″ deep and ⅛″ apart. As the canvas ravels easily you must avoid pulling the thread too tight while working.

The stitches used in decorating the surface of the cover may be selected as desired, but the running stitch (Chap. II, Par. 106) is used in the booklet shown in this lesson. A short stitch like the running stitch, backstitch or cross-stitch, is better to use for this purpose than a long stitch, on account of the corners that must be turned.

## THE INITIAL.

An initial with square corners should be used if it is to be worked with the cross-stitch, as you cannot work very satisfactorily on curves with this stitch. First design the initial desired on a piece of paper, copy it with a pencil in the center of one side of the cover, as shown in the illustration, or if necessary, transfer it with carbon paper, as follows: Pin a piece of carbon paper slightly larger than the initial, carbon side down on the needle book. Place design over it, pin it down at the top and bottom and trace it with a lead pencil. Remove design and carbon paper and work the initial by taking first a vertical stitch, then a horizontal stitch on the lines of the drawing. The slanting cross-stitch may be used instead, if desired, by following the directions given in Chap. II, Par. 124, or the backstitch will make a pretty initial (Chap. II, Par. 107).

## PREPARING MATERIAL FOR LEAVES.

Straighten one short edge of the outing flannel by drawing a thread and cutting on the line (Chap. II, Par. 102). Straighten one long edge in like manner. To lay out the large leaf, measure out on the long edge of the material 3½″, the length of the leaf, and draw a thread. Measure down on the short edge of the material 5½″ (twice

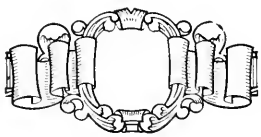
the width of the leaf); cut on the lines. Make the second leaf 3″ long by 5″ wide, in the same manner.

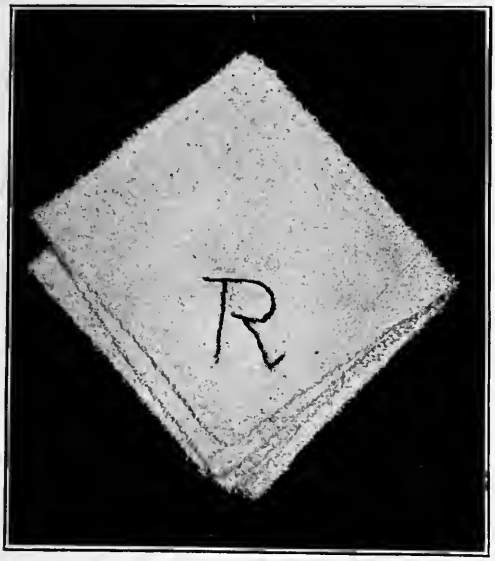
Blanket stitch (Chap. II, Par. 128) completely around the edges of these pieces with the mercerized cotton. If felt is used for these leaves, the edges may be finished with small notches. Outing flannel would ravel if finished in this way.

## FASTENING THE LEAVES TO THE COVER.

Fold the narrow ends of the cover together as you would close a book and crease firmly on the fold. Open flat on the table or desk. On the upturned side lay the largest piece of outing flannel. On this piece place the second, arranging them so there is a uniform distance between the edges of each leaf and cover, all the way round. Hold the leaves against the cover as you have placed them, then turn the cover side toward you and with a needle and double thread sew through the crease formed by the folding, inserting the needle about 1″ from the upper edge of the cover, leaving about 6″ of the thread extending to tie in a bow; bring the needle through again about 1″ from the lower edge of the book cover, on the same fold. Cut the thread off near the eye of the needle and tie the two ends in a neat bow. Trim the thread if necessary.

Needles may be arranged in vertical rows in the leaves of the needle book where they will be ready for use when needed.






# WASH CLOTH

## MATERIALS.

**Turkish Toweling (Chap. I, Par. 35).**

1 piece Turkish toweling 14" square.

San silk, or similar mercerized cotton the color desired.

Crewel or embroidery needle No. 5.

## INTRODUCTORY STATEMENT.

There is an old axiom, "Cleanliness is next to Godliness." This is a general statement and refers to the care of the body as well as the care of the home. The wash cloth is a valuable aid in keeping the face clean. It takes quite a number of wash cloths for the average family for they lose their efficiency after they become badly soiled, and clean ones need to be supplied frequently.

It is very desirable for each member of the family to have an individual wash cloth, which may be marked with an initial. While any soft cloth will answer the purpose, Turkish toweling, which has been suggested for the wash cloth in this lesson, is particularly desirable because of its loosely woven threads, giving a rough texture which readily removes the dirt from the skin. Soft huck toweling is also used for wash cloths.

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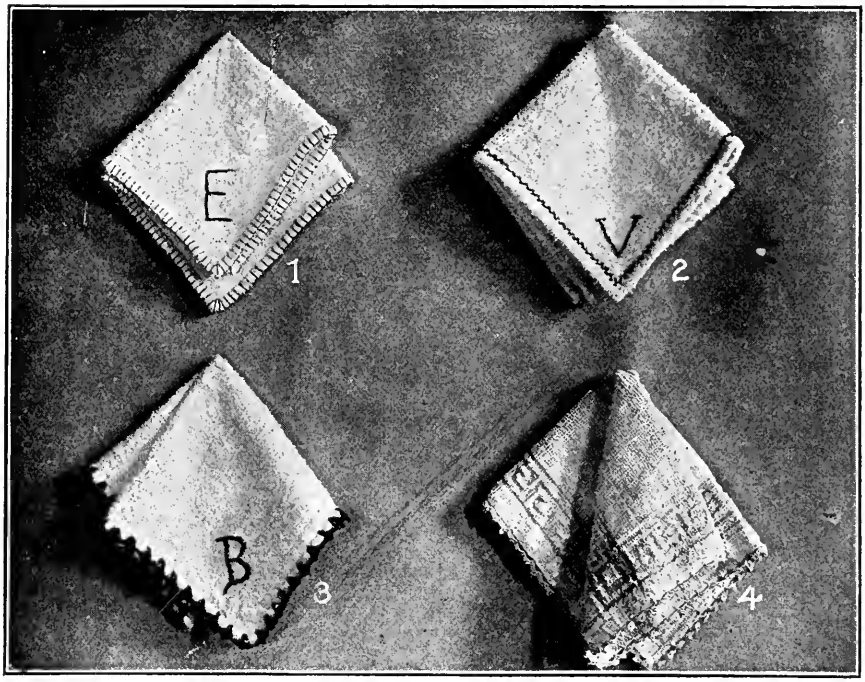
**References:**

Story of the Cotton Plant, F. Wilkinson.
Manufacture of Cotton, The Great Industries of the United States.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### WASH CLOTH.

No. 1. This is a wash cloth made from Turkish toweling about 12″ square with a ¼″ hem, blanket stitched around the four sides. The initial is worked with the outline etching stitch.

### WASH CLOTH.

No. 2. This wash cloth is made of huck or Turkish toweling about 12″ square with a ¼″ hem, basted, then held in place on the right side with catch stitching. The initial is worked in French knots.

### WASH CLOTH.

No. 3. This wash cloth is made of Turkish toweling 12″ square with a ¼″ hem held in place with crocheting. San silk, or some coarse mercerized thread is used. The initial is worked with the unpadded satin stitch.

### WASH CLOTH.

No. 4. This is a factory made wash cloth edged with crocheting of mercerized thread to match the color in the wash cloth.

# WORKING DIRECTIONS FOR WASH CLOTH

## PREPARING MATERIAL.

If necessary, straighten two adjoining edges (Chap. II, Par. 102) of the Turkish toweling by drawing a thread on each of these edges and cutting on the lines formed; then from the corner, measure out on each edge 12″ (the size of the wash cloth before it is hemmed); mark each measurement with a pin and draw one thread, forming lines, one lengthwise and the other crosswise; cut on these lines.

## TURNING AND BASTING THE HEM.

A hem has two turnings, the smaller of which turns under the raw edge and should be ⅛″ to ¼″ in width, and the wider turning which makes the finished hem; it may be any width desired. Allow about ¼″ for the first turning on the edge of the wash cloth. Turn one edge down (even with a thread of the material), toward the side of the wash cloth which you may call the wrong side (there is no right and wrong side to the Turkish toweling); baste with even basting about ¼″ long (Chap. II, Par. 103), as you turn. On the other three sides turn and baste as you have the first side (making the basting stitches as even as possible).

After the first turning of the hem is made around the four edges of the cloth, make the second fold in the hem by beginning on one edge and folding over the edge of the material again ¼″ towards the same side on which you have already turned the raw edge; baste in place carefully with even basting, as you fold. Turn and baste the hem on the adjoining side in the same manner, being careful to keep the edges even at the corner. Continue turning and basting until the hems have been turned and basted on all four edges of the wash cloth.

## SEWING THE HEM IN PLACE.

Sew the hems in place with the hemming stitch (Chap. II, Par. 114). Using coarse colored thread will give a pretty appearance to the wash cloth, and will also enable you to see whether you are getting your stitches even. Hem all four sides of the wash cloth.

You will notice by carefully examining the corner of the wash cloth that the ends of the hems are open. These will look neater if sewed together with the overhand stitch which is generally used to fasten together the ends of hems. You may overhand (Chap. II, Par. 109) the ends of the four hems.

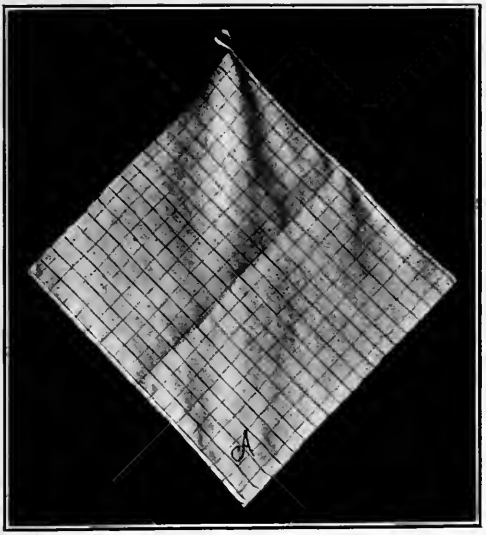
## DESIGNING AND TRANSFERRING THE INITIAL.

An initial may be selected from a commercial pattern book and used as a guide in designing your own initial, or the commercial pattern for the initial may be used. If the commercial pattern is used, transfer the first initial as follows: Place it in the position desired with the rough side of the initial down, pin it to the material in two or three places and press it with a hot iron for about one minute. After the pattern has been used once it will be necessary to use carbon paper to get other copies from it. To do this, place the carbon paper with the carbon side down on the wash cloth, over the place where you wish to have the initial, then place the pattern over the carbon paper, pin in two or three places to keep it from slipping, and trace around the design with a lead pencil. As it is difficult to transfer a design onto the rough Turkish toweling, trace around the initial several times before removing it.

If you wish to design your own initial, print it, or write it carefully on a piece of paper first, and submit it to your teacher for correction. It should be from 1″ to 2″ high and should have the width in proper proportion. After the initial is designed, it may be copied onto the wash cloth with carbon paper, as directed above, or may simply be drawn freehand on the cloth, using the pattern as a guide.

## WORKING THE INITIAL.

Remove the pattern and the carbon paper and work the initial with the outline etching stitch (Chap. II, Par. 125). The initial may be worked with French knots (Chap. II, Par. 130) or chain stitch (Chap. II, Par. 126).



# HAND TOWEL

## MATERIALS.

**Crash Toweling. (Chap. I, Par. 44).**

½ yard crash toweling.

4½″ white cotton tape, ⅜″ or ½″ wide.

White thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

There are a great many different kinds of hand towels, but plain or fancy, they are all used for the same general purpose, that is, to dry the hands and face. A towel should be made to suit the particular purpose for which it is intended. Crash toweling is generally used for towels which receive hard wear, such as the kitchen towel, while huckaback or damask linen is more often selected for the finer towels used in the bedroom or bathroom.

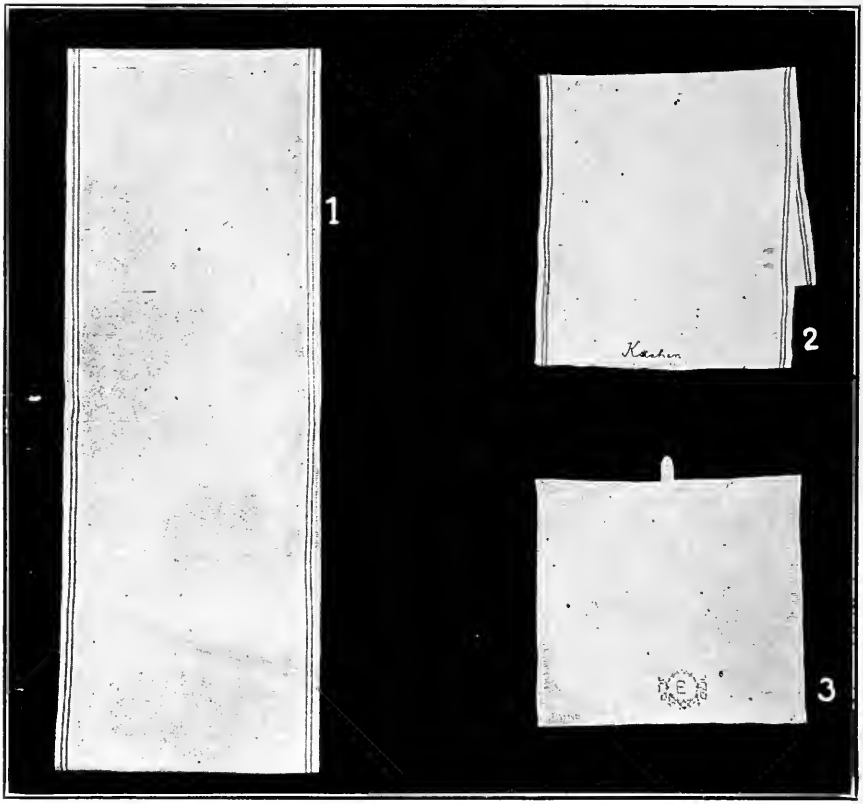
The material suggested for the towel in this lesson has a smooth finish that does not leave lint and is used, as a rule, for drying fine china and glassware. It is also frequently used for the hand towel which hangs on the apron band. It is a particularly suitable material for beginning problems in sewing because the stripes serve as a guide in turning the hem.

Although this is the kind of towel generally used in a school kitchen, it will also be found very convenient for home use.

**References:**

Linen, How We Are Clothed, Chamberlain.
Linen, How It Grows, National Flax Fiber Co.
Linen, Journal of Education, Vol. XLV, p. 177.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### ROLLER TOWEL.

No. 1. This roller towel is made of 2½ yards of linen crash toweling. The raw edges of the towel are joined with a felled seam. While the roller towel has been condemned for public use, because of its being unsanitary, it is still used for a kitchen towel in many homes.

### KITCHEN TOWEL.

No. 2. This kitchen towel may be made of linen crash toweling, 1 yard long. The hems on the ends are stitched with the sewing machine. The initial is worked with the outline etching stitch in a color to match the border on the towel.

### HAND TOWEL.

No. 3. This hand towel may conveniently be made from ½ yard crash or huckaback. It is to be buttoned on an apron band, or hung on a hook in the lavatory or bathroom. The cross-stitch initial is worked inside of a cross-stitch wreath.

# WORKING DIRECTIONS FOR HAND TOWEL

## PREPARING MATERIAL.

Straighten one end of the material by drawing a thread and cutting on the line (Chap. II, Par. 102). Measure down one of the edges 18 inches (one-half yard), the length of the towel, and draw a thread. Cut on line.

## TO HEM THE TOWEL.

The narrow overhand hem used on this towel is called the French hem (Chap. II, Par. 119); it is the same kind of hem used in finishing the ends of table cloths and napkins. Because it is so commonly used you should learn to do it well. For the first turning of the hem, fold over one end of the towel about ¼", keeping it even with a thread; crease firmly with the thumb. For the second turning of the hem fold the same end of the towel over again ¼" toward the same side that you turned the raw edge and crease again firmly. If the toweling is very stiff, it will not be necessary to baste this hem in place as it will stay creased without the basting, but if it does not stay creased well, baste carefully along the edge of the hem with even basting (Chap. II, Par. 103).

Turn the hem thus formed back on the opposite side of the towel and crease firmly, making the edge of the hem and a thread in the body of the towel lie together in a parallel line. Knot the thread and slip the needle through the hem at the beginning, then overhand (Chap. II, Par. 111) the two edges together, being careful to take small, shallow stitches. Fasten the thread securely at the end of the hem by sewing over the last stitch two or three times. With the thumb and forefinger of the left hand, press the hem flat. Overhand each of the open ends of the hem. Finish the other end of the towel in the same manner.

## SEWING ON THE TAPE.

As this is a small hand towel, it is supposed to be hung from the band of the apron where it will be convenient for use. It is to be suspended with a loop of tape which may be formed and sewed on in either of the following ways:

### FORMING THE LOOP.

(First Method)

Take a piece of cotton tape about ¼" wide and 4" long. Fold over the raw edges at each end about ¼", turning them both to the same side; then lay the two ends together with the raw edges turned

under. Lay them on the wrong side of one corner of the towel, allowing them to lap over the corner of the towel about ½". Baste carefully in place with even basting (Chap. II, Par. 103) being careful to keep the ends and edges of the tape even. Hem down on one side (Chap. II, Par. 114) across the bottom, and up the other side of the tapes, fastening them firmly to the towel. To secure the tape to the towel at the corner, turn the towel toward you and hem around the corner of the towel where it crosses the tape. If desired the tape may be secured more firmly to the towel by making two parallel rows of backstitching (Chap. II, Par. 107) across the ends. The band of the apron is slipped through this loop before being buttoned.

## FORMING THE LOOP.

### (Second Method)

Fold over the two raw edges of the tape ¼" on each end, turning them both toward the same side of the tape. Place the two ends side by side( not over each other), making the opposite closed end of the tape a V shape. This will make two edges of the tape lie together in parallel lines. This line is to form the loop which is to serve as a buttonhole, but you will notice that it is longer than necessary to receive a button. It also needs to be fastened in order to keep it in shape. In fastening these two parallel edges of the tape, some space must be left for the button. Beginning next to the towel overhand the adjoining edges of the tape together about ½", then leaving a half-inch space unsewed to form the opening for the button, overhand the edges together to the top of the V shaped loop; fasten the threads carefully and flatten the tapes then hem across the piece of tape that forms the wide part of the V.

To fasten the tape to the towel, lay it on one corner, on the wrong side of the towel and with the raw edges turned under, hem it down one edge, across the bottom and up the other edge, then turning the towel toward you, hem (Chap. II, Par. 114) around the corner of the towel.

# HANDKERCHIEF CASE

## MATERIALS.

**White, Figured or Plain Colored Lawn (Chap. I, Par. 23) or**

**Dimity (Chap. I, Par. 15).**

½ yd. lawn or dimity at least 18″ wide.

1½ yds. lace about ⅝″ wide.

White cardboard, 7½″x9½″.

White thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

One of the first things that a girl should learn to do about the house is to care for and keep her own room neat and attractive in appearance. The dresser drawer, with its ribbons, handkerchiefs, and the many little trifles that are necessary in a girl's toilet, is very difficult to keep in order. If the different articles are kept in boxes or cases it is very much easier to keep them from getting mixed; that is, if all the handkerchiefs are kept in a handkerchief case, the gloves in a glove box, the hair ribbons or neck ties in another box, they can easily be found when desired.

The handkerchief case suggested in this lesson provides an attractive place to keep the handkerchiefs. It may be kept either in the drawer or on top of the dresser. If in the latter place, the material of which it is made should harmonize with the colors in the room; that is, if the paper and the window drapes have any one color predominating in them, select material for the handkerchief case which will not be out of harmony with that color.

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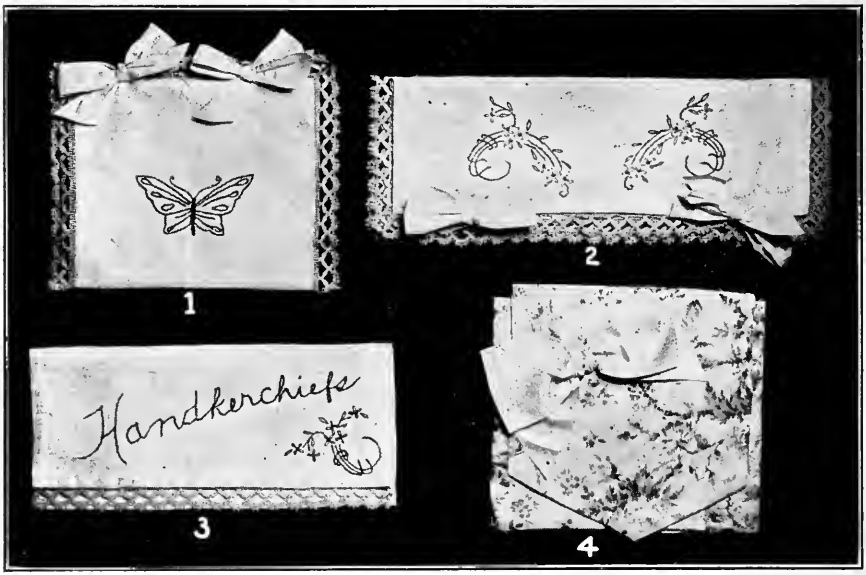
**References:**

Manufacture of Thread, How We Are Clothed, Chamberlain.
Lace, Goldenberg (Brentano 1904).
Lace, Its Origin and History, S. L. Goldenberg (N. Y. 1904).

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### HANDKERCHIEF CASE.

No. 1. This handkerchief case is made of linen crash 7½″x13½″ (unfolded). The design is worked with the outline etching and satin stitches. Lace is sewed around the top fold. It is tied with ribbon.

### HANDKERCHIEF CASE.

No. 2. This handkerchief case is made of linen crash 13″x18″ (unfolded). The long edges are folded to the center and a piece of cardboard slipped under each pocket formed. Lace is sewed on all the way round, and it is fastened together with ribbon ties.

### HANDKERCHIEF CASE.

No. 3. This handkerchief case is made of line crash, with end flaps. One piece is 11″x21″ doubled crosswise. The other piece is 8″x19″ folded lengthwise. The 4″x19″ piece (after it is doubled and stitched) is placed on the larger piece about 2½″ from one edge and stitched on three edges.

### NAPKIN CASE.

No. 4. This napkin case is made of two pieces of cretonne, each 15″x22″, folded lengthwise. Each piece is stitched separately, then the two are made to form a cross and stitched together.

# WORKING DIRECTIONS FOR HANDKERCHIEF CASE

## PREPARING MATERIAL.

Straighten one short edge of the material by drawing a thread and cutting on the line (Chap. II, Par. 102). Straighten one long edge of the material in like manner. On the short edge measure out 16″ (the length of the handkerchief case doubled). Draw a thread lengthwise and cut on the line. Down the long edge measure out 18″ (the width of the handkerchief case before it is folded); draw a thread crosswise and cut on the line.

## PREPARING MATERIAL FOR POCKETS.

This handkerchief case is to be made double, and after the material has been properly sewed together it is to be folded to form pockets, then trimmed with lace, as shown in the illustration. As the handkerchief case is to be made of a double thickness of the material, the first step is to fold the material together lengthwise with the right side turned in and the long edges and the ends made exactly even. Pin in several places along the open edges to hold them in position until they have been basted together. Baste the two ends together with uneven basting (Chap. II, Par. 104), using ¼″ seam.

A cardboard 7½″x9½″ is to be placed between the double thickness of material under the pockets. A space 9½″ long must therefore be left in the center of the long edge. To do this, baste 4½″ towards the center from each corner, leaving a space of 9½″ unbasted. Fasten the pieces together permanently by sewing along the line of the basting with the combination stitch (Chap. II, Par. 108). NOTE: The handkerchief case is sewed together wrong side out so the seams will be inside when the case is turned. Be careful to fasten the threads firmly at each side of the opening where the cardboard is to be slipped in, as there will be considerable strain there. The edges of the opening are to be finished with a hem turned toward the wrong side of the material. Baste with even basting (Chap. II, Par. 103), using a narrow first turning, and hem neatly (Chap. II, Par. 114). Turn right side out before the ends are folded over to form the pockets; the ends are to be finished with lace. Lay the right side of the lace on the under side of the handkerchief case on one end and overhand the two together along the edge (Chap. II, Par. 112). Sew the lace on the other end in the same manner.

## TO FORM THE POCKETS.

The pockets are to be formed by folding the lace-trimmed ends of the handkerchief case to the center. To do this, first, find the center by folding the two ends of the case together and creasing sharply with the thumb nail on the fold; then open and lay the edges of the lace even with this crease so they will just meet in the center. Crease the fold made at each end. Baste along the edges of the pockets fastening them to the under side of the handerchief case with uneven basting or tacking (Chap. II, Par. 104 or 105).

## TO TRIM WITH LACE.

Overhand the lace (Chap. II, Par. 112) entirely around the outside edges of the handkerchief case gathering it neatly at the corners. NOTE: Be sure to catch both thicknesses of the material along the sides of the pockets so as to hold them in place, but where the opening is left for the cardboard the overhanding stitches should catch only the top layer of material. Remove the bastings.

## TO FINISH THE BOTTOM.

Cut a piece of white cardboard $7\frac{1}{2}''$x$9\frac{1}{2}''$. Slip it into the opening left for it in the handkerchief case.

## ANOTHER METHOD OF FORMING THE POCKETS.

The pockets may be left loose and held in place by a ribbon fastened in the center of the under side of the case. To do this, sew the lace all the way around the outside edges of the case before folding the pockets, being careful to sew it to the upper edge only of the space which is left open for the cardboard.

# SEWING APRON

## MATERIALS.

**Batiste (Chap. I, Par. 2).**

½ yd. batiste or any soft, plain colored material.

1½ yds. ribbon.

San silk or mercerized embroidery cotton.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Since laundering handmade articles, particularly if they are decorated with handwork, frequently destroys much of their attractive appearance, it is desirable to keep them as clean as possible during the making so as to avoid laundering. In order to do this it is necessary not only to wash ones hands frequently, but to protect the article from any dust that may cling to ones clothing.

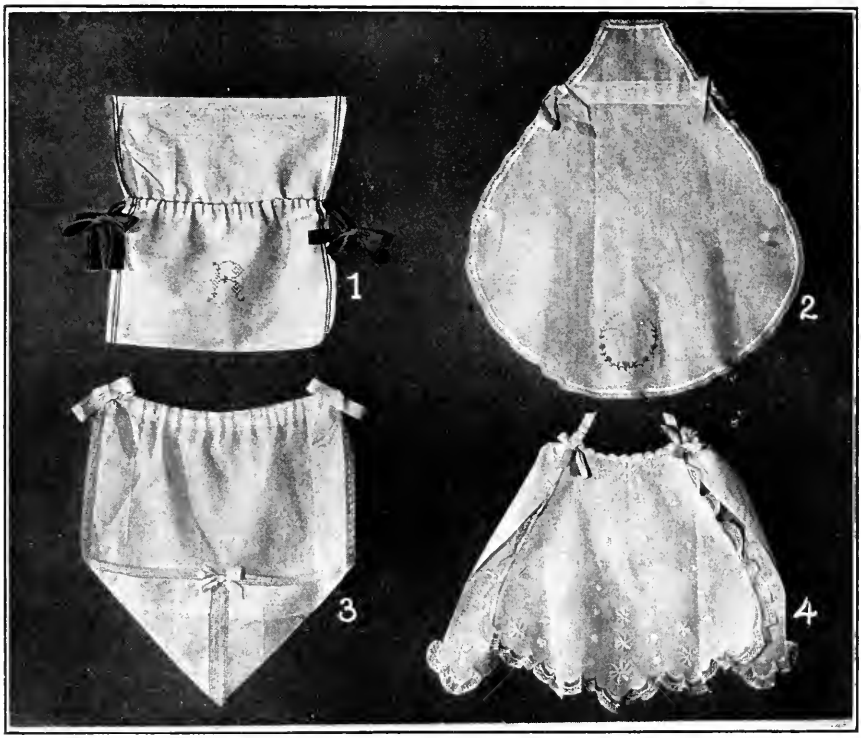
A small apron answers this purpose very well and as there is very little strain on it and it is not subject to any hard use, it may be made as dainty as one desires. There are a great many styles and designs of sewing aprons, but one with a pocket in which to keep thimble, needle and thread is especially desirable.

The apron presented in this lesson is made as simple as possible. It is not set on a band but merely has a hem at the top through which a ribbon may be run. While it does not present any of the difficulties of a more complicated apron, it will be found very satisfactory for the service for which it is intended.

**References:**

Sewing Apron, Library of Work and Play, Vol. VII.
The Story of Shears, Wiss Bros., Newark, N. J.
Manufacture of Thimbles, Scoville Mfg. Co.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### COMBINATION SEWING APRON AND BAG.

No. 1. This project may be made of ¾ yard of toweling. The pocket is 10½″ deep. Two pieces of ribbon, or tape, serve as draw strings and ties. The bib of the apron is tucked inside of the bag when not in use.

### LAWN SEWING APRON.

No. 2. A sewing apron may be made of lawn ¾ yard long and 22″ wide. Pattern should be drawn freehand. A casing for a ribbon band is hemmed onto the apron at the waist line.

### WHITE LAWN SEWING APRON.

No. 3. This sewing apron is made of white lawn with 2″ hems on each side and at the bottom. The two bottom corners are turned up to form pockets. The lace is overhanded together down the center of the pocket.

### FANCY SEWING APRON.

No. 4. A fancy sewing apron may be made of white lawn, with scalloped edge and embroidered dots worked in a delicate color with strings and rosettes made of ribbon.

# WORKING DIRECTIONS FOR SEWING APRON

## PREPARING MATERIAL.

The apron in this lesson may be made crosswise of the material. This will bring a selvage on the hem at the top of the apron and also at the top of the pocket; as a selvage usually draws the edge of the material when laundered, trim it off. Straighten one long edge of the material by drawing a thread and cutting on the line (Chap. II, Par. 102); from this line measure out 18″ (half a yard), the width of the apron, and draw a thread; cut on the line.

## TO FINISH THE EDGES.

Measure down from the top of the apron 9½″ to the place where the top of the pocket will come, on one long edge. Mark with a pin. On this long edge turn a ½″ hem with a narrow first turning toward the under side of the apron and crease firmly in place. Where the pin is placed, make a cut across the hem and turn the edge over in a hem toward the upper or right side of the apron the rest of the way to the bottom (this part of the hem will be inside the pocket when made). In this apron the basting thread is used as a trimming for the apron and should be of a color that will contrast nicely with the material used and each stitch should be made as nearly perfect as possible. Baste the hem in place with even basting (Chap. II, Par. 103) with thread to match the material in the apron. Finish the opposite edge of the apron in the same manner. The cross-stitch Chap. II, Par. 124) or catch stitch (Chap. II, Par. 120) may be used instead of the basting to trim the apron.

## TO FINISH THE TOP END.

As you will notice by looking at the illustration, this apron has no band, but is held in place with a ribbon which is run through a casing formed by a hem at the top of the apron. To prepare this casing turn a hem with a narrow first turning 1″ toward the wrong side. Crease carefully and pin crosswise at each end to keep from slipping. Baste in place with even basting (Chap. II, Par. 103) and hem (Chap II, Par. 114) neatly. Remove bastings.

## TO FINISH THE BOTTOM OF THE APRON.

A hem at the bottom of the material finishes the top of the pocket. (The material is to be turned up to form the pocket.) In order to have this hem inside of the pocket when the pocket is folded in

place, the hem must be turned toward the right side of the material. Fold hem about ½" wide with a narrow first turning, baste carefully in place with even basting (Chap. II, Par. 103) and hem neatly (Chap. II, Par. 114). Remove bastings.

The hem may be finished on the right side with featherstitching (Chap. II, Par. 121) or cross-stitching (Chap. II, Par. 124).

## TO FORM THE POCKETS OF THE APRON.

The pockets should be about half as deep as the apron, but the depth may be varied according to the taste of the one making the apron. This must be decided when the hem is made down the edge of the apron as the pocket must extend up to the place where the hem is turned toward the under side. The pocket in the illustration is made 8½" deep. To form the pocket fold the bottom edge of the material 8½" up on the right side and pin in several places, being careful that both edges are even. Baste the pockets and the under side of the apron together with even basting (Chap. II, Par. 103) and overhand them together (Chap. II, Par. 109). Fasten the thread very securely at the top, where it will be subjected to considerable strain.

A line of stitches is made up and down the center of this pocket, dividing it into two parts. To find the center, lay the opposite edges of the apron together and make a sharp crease on the fold with the thumb nail. Mark this crease with a basting thread, then backstitch (Chap. II, Par. 107) up the crease, to form the two pockets. (If you have used cross-stitching or featherstitching to finish the hems on the apron, use a corresponding stitch to divide the pockets). Fasten the stitches very securely at the top.

Run the ribbon through the hem at the top of the apron, making the ends extend evenly. In the center, on the under side of the hem, take two or three backstitches through the ribbon. This will keep the ribbon from slipping out of place. Cotton tape or mercerized dress braid can be substituted for the ribbon, or a 1" band may be made from the material by doubling under and stitching, or overhanding together (Chap. II, Par. 109) the edges of a strip about 2½" wide and long enough to reach around the waist; it may be fastened with a hook and eye (Chap. II, Par. 133).

# BOOK COVER

## MATERIALS.

**Butcher's Linen (Chap. I, Par. 42).**

**Linen Crash (Chap. I, Par. 44).**

1 piece of linen 1″ longer than length of book and 8″ wider than twice the width of the book to be covered, measuring from the edge of the book to the middle of the back binding.

Colored embroidery floss with Crewel or embroidery needle to correspond.

White thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Everyone loves a nicely bound book, but the hard use to which books are sometimes placed, oftentimes destroys the beauty of the binding. A book that is used constantly may be protected by some sort of cover, either cloth or tough paper. Books which are carried back and forth to school and exposed to different kinds of weather may be made to last very much longer and retain their newness if properly covered.

The book cover presented in this lesson is made of cloth and may be constructed to fit any size book, the book of course being measured before the project is begun. When such a book cover becomes soiled it may be easily removed and washed.

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**References:**

Bookbinding, in Printing and Writing Materials, A. M. Smith.
New International Encyclopaedia, Vol. III, pp. 224-226.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### COVER FOR STORY BOOK.

No. 1. This book cover is made of linen crash to fit a book entitled, "The Story of the Three Bears." An original design is transferred with carbon paper and worked with the outline etching stitch in brown and dark green.

### COVER FOR COOKBOOK.

No. 2. This book cover is made of white linen, or Indian head to fit a cookbook. The design is worked with the outline etching stitch. White oil cloth also makes a suitable cover for a cookbook.

### BOOK COVER FOR CHRISTMAS.

No. 3. This book cover is made of linen crash to fit a book used as a Christmas gift, the season being indicated by the holly, blue birds, and Christmas wishes.

### BOOK COVER FOR TEXTBOOK.

No. 4. This book cover is made to fit a textbook on manual training. The design on the front cover of the book was copied by laying thin white paper over the cover and tracing the design on the paper, then transferring it to the book cover with carbon paper. It is worked with brown embroidery cotton using the outline etching stitch.

# WORKING DIRECTIONS FOR BOOK COVER

## PREPARING MATERIAL.

If necessary straighten the shorter edge of the material (Chap. II, Par. 102). Straighten the adjoining edge of the material in like manner. If either edge is a selvage trim off about ¼″ of it to keep the edge from puckering when laundered.

The size of the book cover will depend on the size of the book which you wish to cover. The length of the book cover should be 1″ more than the length of the book. This will allow for two ¼″ hems with ¼″ turnings. The flaps should be wide enough to hold the cover securely in its place on the book. Three to 3½″ is a good width for a moderate sized book cover. The width of the book cover should be twice the width of the book from the edge of the cover to the middle of the back binding plus 7½″ for the two flaps and hems.

Measure out on the short edge of the material the length of the book cover; draw a thread lengthwise and cut on the line. Measure down the long edge the dimension for the width of the book cover and draw a thread crosswise; cut on the line.

## TO FINISH THE LONG EDGES.

The long edges of the book cover should be finished with hems before the flaps are turned, so they will lap under properly when the flaps are made to receive the cover of the book. On one edge make a hem ¼″ wide with a ¼″ first turning creasing it carefully on a thread. Baste with even basting (Chap. II, Par. 103). Try the cover on the book to see whether the ¼″ hem allowed on the other side will make it just the right size. The other hem should be just the same width as the first one; if there is extra material there, trim it off even with a thread. Make the hem on the second edge in the same manner as the first.

## TO MAKE THE FLAP.

The raw edge on the end of the flap might be finished with a plain hem ¼″ to 1″ deep, but a hemstitched hem is more attractive, so it has been used in the cover shown in the illustration. It is to be ½″ wide. Fold, pin crosswise, baste and single hemstitch in place (Chap. II, Par. 115). Prepare the opposite end in the same way.

To finish the first flap, fold the end of the cloth over 3″ onto the wrong side of the material. Baste with even basting (Chap. II, Par.

103), and overhand (Chap. II, Par. 109) the ends onto the body of the book cover. Prepare the other flap in the same manner.

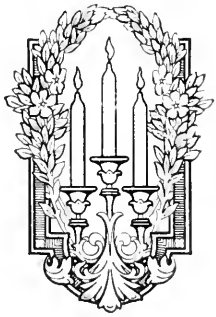
## THE DESIGN.

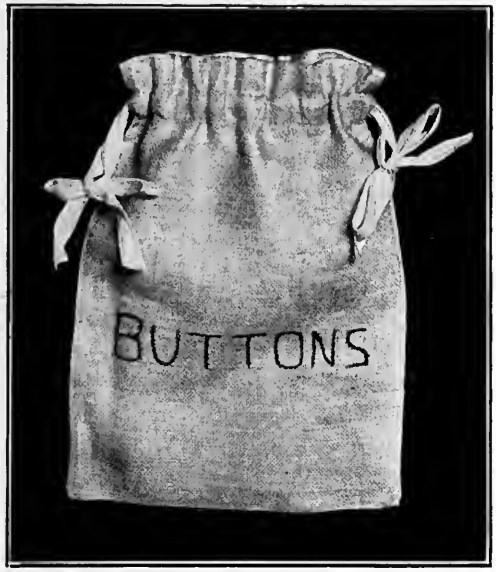
The initial to be placed on the book cover may be designed in the drawing class, or a commercial pattern may be used. The initial designed should be simple in form for it requires considerable practice to work an elaborate initial.

If a commercial pattern is used, transfer the initial by laying it rough side down in the proper place on the book cover and pressing it with a hot iron. To use the carbon paper, pin a piece a trifle larger than the letter in the place desired, place the initial over it and trace around it with a lead pencil. Remove the pattern and carbon paper.

## TO WORK THE INITIAL.

The initial is to be worked with the satin stitch (Chap. II, Par. 131). Use embroidery cotton that will harmonize or contrast nicely in color and fineness with the material. The padding for the satin stitch may be done with embroidery cotton of appropriate color.






# BUTTON BAG

MATERIALS.

**Linen Crash (Chap. I, Par. 44).**

**Gingham (Chap. I, Par. 19).**

1 piece linen crash or checked gingham 9″ wide, 22″ long.

Embroidery floss or san silk (colored) with embroidery needle to correspond.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Some place in which to keep the collection of buttons of various sorts is a necessity in every household. Buttons may be cut from worn out or discarded garments and kept in this receptacle for future use.

The design and shape of a button bag is not important, as its principal purpose is for convenience. It may be desirable to make it rather large with several compartments so as to provide suitable places in which to keep different kinds of buttons.

As this bag is made for service it should be of some strong, substantial material. It is not intended to be a piece of art needlework, it should, however, be neatly made for no project however simple should ever be carelessly done.

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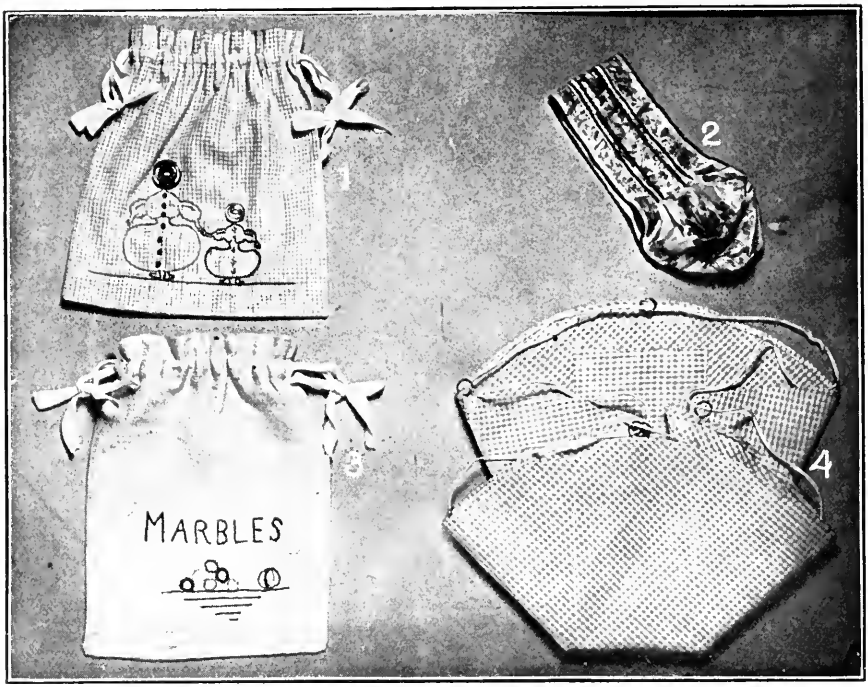
**References:**

Manufacture of Buttons, The Great Industries of the United States.
Story of the Making of Buttons, How We Are Clothed, Chamberlain.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### BUTTON BAG.

No. 1. This bag is made of gingham. The freehand design was transferred with carbon paper, worked with the outline etching stitch and trimmed with buttons and beads.

### CROCHET BAG.

No. 2. This bag is made of ribbon, with narrow pleats feather-stitched on each side, to make a strip to hang over the wrist. A pocket for the crochet cotton is formed by sewing the ends together.

### MARBLE BAG.

No. 3. This marble bag is made of linen crash in the same way as No. 1.

### BUTTON BAG.

No. 4. This bag is made from a circular piece of gingham, hemmed around the edge. Two strips 12″ long and 4″ wide are stitched on in the shape of a cross in the center of the inside of the bag; the open ends form pockets. It is closed with cotton tape drawn through eight brass rings sewed on the edge of the bag.

# WORKING DIRECTIONS FOR BUTTON BAG

## PREPARING MATERIAL.

Straighten two adjoining edges of the material (Chap. II, Par. 102). On the shorter edge measure out 8″ (the width of the bag), draw a thread lengthwise and cut on the line drawn. On one long edge, measure down 20″ (twice the length of the bag plus the hems at the top). Draw a thread and cut on the line.

## TO FINISH THE LONG EDGES.

This bag is to be joined on the edges with an overhand seam (Chap. II, Par. 110). The raw edges of the seams are to be turned under and hemmed down to make neat seams inside the bag. On one of the long edges of the material fold a hem about ¼″ wide with a narrow even first turning. Baste with even basting (Chap. II, Par. 103) and hem neatly (Chap. II, Par. 114). Finish the opposite edge in like manner.

## TO MAKE THE HEMS ON THE ENDS.

(These hems must be made before the bag is sewed up). On one end of the material fold a hem 1¼″ wide with a narrow first turning. Baste with even basting (Chap. II, Par. 103) and sew neatly in place with a hemming stitch (Chap. II, Par. 114).

A space must be provided in this hem through which to slip the draw string. To do this, make a row of running stitches the full length of the hem (about ¾″ from the edge). Finish the other end of the material in the same manner. The design should be placed on the bag before sewing up the seams.

## MAKING AND TRANSFERRING THE DESIGN.

It is very desirable to have an original design worked out in the drawing class. To transfer the design to the bag, first fold the ends of the bag over as you would if you were going to sew the edges together. Next lay a piece of carbon paper just a trifle larger than the design, carbon side down on the bag, in the position which you think is best suited for the design. Place the design on this and pin it to the bag in several places to keep it from slipping. Trace around the design with a lead pencil. Remove pattern and carbon paper from the bag and work the design with the outline etching stitch (Chap. II, Par. 125).

## TO FINISH THE SEAMS ON THE BAG.

As overhand seams are frequently sewed together on the right side, you may lay the wrong sides of the material together making all the edges even. As it is necessary to leave the casings in the hem open at the ends for the draw string, you may begin at the hemming stitches on the lower edge of the end hems and baste the hemmed edges together with even basting stitches (Chap. II, Par. 103). Then overhand the basted edges making an overhand seam on each edge of the bag (Chap. II, Par. 110).

## PUTTING IN THE DRAW STRING.

There should be two draw strings of ribbon or tape about ¼″ wide, each one being cut 6″ longer than twice the width of the bag. With a bodkin or hair pin, fastened to the end of one of the strings draw it through the casing around both sides of the bag, bringing the end through until it meets the other end. Tie the two ends in a bow-knot as shown in the illustration.

Starting the other string through one of the openings in the opposite end of the casing, draw it through the casing around both sides of the bag in the opposite direction from the way the first tape was drawn, pull it through until both ends are even, just as you did with the first, then tie the ends in a bowknot.

If desired the raw edges on the ends of the tape may be notched, cut diagonally, or hemmed with ¼″ hems (Chap. II, Par. 114).

# HAIR RECEIVER

MATERIALS.

**Cretonne (Chap. I, Par. 12).**

1 piece of cretonne 7″x14″.

1 piece of featherbone 9″ long.

San silk or embroidery cotton to harmonize with the cretonne.

2 small rings.

1 crewel or embroidery needle to correspond.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Every girl should learn to keep her room as neat, clean and attractive as possible. It may not be furnished with fine furniture, but it should be well kept. Nothing adds to the charm of a girl's room more than to have it properly supplied with little conveniences of her own make.

A very useful accessory to a girl's dresser or dressing table is a hair receiver, as there is nothing more unsightly than a comb filled with hair or bunches of hair lying about.

The hair receiver affords an opportunity for a girl to show her skill and good taste; many designs have been worked out some of which are suggested on the next page. Whatever design is used should be neatly made and rather decorative in appearance.

The hair receiver presented in this lesson is very simple and will not be at all difficult. It is provided with a cord so that it may be hung near the dresser or on one of the supports that holds the mirror.

**References:**

Embroideries and Their Stitches. Butterick Publishing Co., N. Y.
Embroidery, W. G. Townsend. Truston, London.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### HANDKERCHIEF HAIR RECEIVER.

No. 1. This hair receiver is made from a bordered handkerchief. An embroidery hoop is placed under the points of the four corners, the body of the handkerchief is pushed down inside to form a bag; it is gathered around the hoop.

### CORNUCOPIA HAIR RECEIVER.

No. 2. This hair receiver is made from white Indian head or linen, hemmed around the edges, embroidered, starched in cold starch, ironed, fastened together at the top and bottom and hung with loops of ribbon.

### EMBROIDERED HAIR RECEIVER.

No. 3. This hair receiver is made from white linen, scalloped and embroidered with the satin stitch. It is held together with ribbon laced through eyelets, and held open at the top with featherbone. The baby ribbon provides a hanger and part of the decoration.

### LAWN HAIR RECEIVER.

No. 4. This hair receiver is made from white lawn with flaps similar in shape to the bottom of the bag. The top is held open with featherbone. The bag is suspended with baby ribbon finished at the ends with rosettes.

# WORKING DIRECTIONS FOR HAIR RECEIVER

## PREPARING MATERIAL.

Straighten the short edges of the material (Chap. II, Par. 102). The curves at the bottom of the hair receiver may be drawn free-hand on the material, which should be folded crosswise, but it would possibly be safer to draw a pattern on paper and use that as a guide in cutting out the hair receiver.

## TO MAKE THE PATTERN.

Cut a piece of paper about 6″ square; fold two edges together evenly. This makes the folded paper half the width of the receiver. As the top of the receiver is to be straight, do not change the top edge of the pattern, but at the bottom from the folded edge cut off the outside open corners in a graceful curve as shown in the illustration on the front page.

## TO CUT OUT THE HAIR RECEIVER.

Open the pattern and lay it on the double thickness of the goods with the wrong side out; make the top exactly even with the straightened edges of the material. To keep the pattern from slipping, pin it to the goods at each corner of the top and at the bottom, then carefully cut out the hair receiver; cut through both thicknesses of material. Remove the pattern.

## TO MAKE THE SEAMS.

The curved edges of the two pieces that are to form the hair receiver are to be joined with an overcast seam. To make the seam, first pin the material together (wrong side out) in two or three places to keep it from slipping, then follow directions for an overcast seam (Chap. II, Par. 140), sewing the seam with the backstitch (Chap. II, Par. 107), or combination stitch (Chap. II, Par. 108). Trim off the ravelings and overcast the seams neatly (Chap. II, Par. 113).

## TO FINISH THE TOP.

As the cloth is to be gathered slightly on featherbone ⅛″ wide which is run through a hem in the top of the hair receiver, make the hem ¼″ wide, with a narrow first turning turned toward the wrong side; baste (Chap. II, Par. 103), and hem it in place (Chap. II, Par. 114). As the featherbone is inserted after the hem is made, it will be necessary to leave a space of about ½″ unsewed in the edge of the

hem, preferably near one of the seams. After the hem is completed, turn the hair receiver right side out.

Single featherstitching (Chap. II, Par. 121) may be used to finish the hem on the right side if desired. If it is used, omit the hemming stitches.

### TO FINISH CURVED EDGE.

Single featherstitching (Chap. II, Par. 121) is used around the curved edge of the hair receiver. Special care will be required to make the featherstitching perfectly even on the curved edge.

### TO PUT IN THE FEATHERBONE.

As featherbone is rough at the cut end, it is very difficult to run this through a hem without having it covered with a small piece of cotton cloth. To do this, take a strip of the cretonne ½" wide and 1" long, double it over the end of the featherbone and fold it around it; sew in place with the overcasting stitch (Chap. II, Par. 113), sewing through the featherbone with each stitch. After the end of the featherbone is covered push it through the casing, or hem, at the top of the receiver. Gather the material in the hair receiver slightly on the featherbone, as shown in the illustration. Fasten the two ends of the featherbone by overlapping them about ½", then sewing through and through them until they are securely fastened together. Wrap the thread around the joint several times to keep it from making a bulge in the hem; fasten the thread securely. (Cut off any extra featherbone). The opening may be hemmed down.

### TO PUT ON THE HANGER.

Sew an ivory ring on the top end of each seam. The bag may be suspended with white cord or ribbon the ends of which are simply tied at each end in a bowknot.

# HOLDER

MATERIALS.

**Chambray (Chap. I, Par. 9) or**

**Gingham (Chap. I, Par. 19).**

**Outing Flannel (Chap. I, Par. 30).**

1 piece chambray or gingham 10″x27″.

1 piece outing flannel 9″x14″.

1 yard ⅜″ cotton tape.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

In lifting hot utensils it is very desirable to have a holder. As the purpose of the holder is to protect the hands from the heat, it should be made thick enough to keep the heat from penetrating it quickly. For this reason it is always interlined or made of several thicknesses of material. It is often quilted with parallel rows of machine stitching to keep the layers of material from slipping.

The interlining is sometimes made separate from the cover and removed when the cover is washed. Odd pieces of percale, gingham or similar material left over in making dresses may be used in making holders.

The holder in this lesson is made with an interlining and has a tape with which to suspend it from the apron band.

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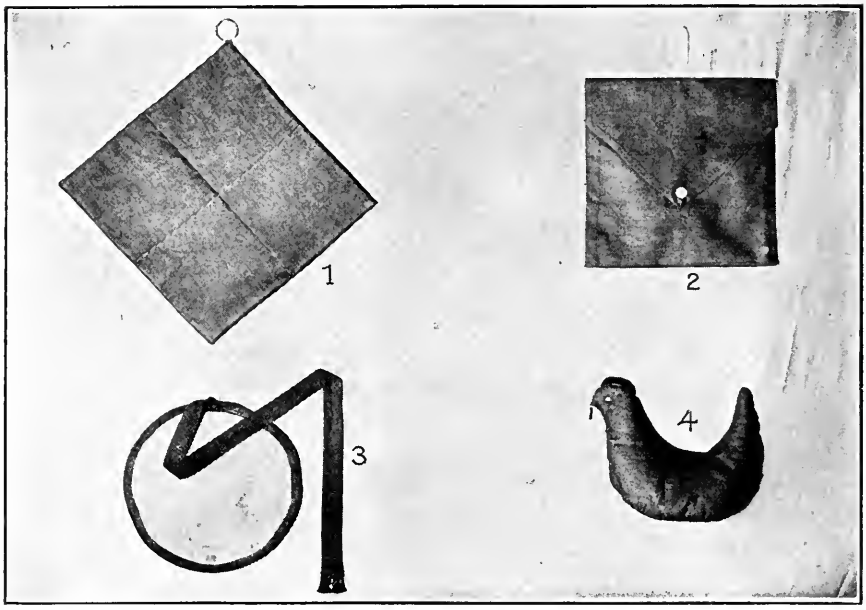
**References:**

The Making of Thread, The Great Industries of the United States.
Handicraft for Girls, McGlauflin. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SQUARE HOLDER.

No. 1. This holder is made by covering two thicknesses of outing flannel with denim or percale. A tape or ring with which to hang it on a hook is sewed in one corner.

### ENVELOPE-SHAPED HOLDER.

No. 2. This holder is made by making an envelope of percale or denim 9″ square. It has a double thickness of outing flannel to pad the inside. The flap is held shut by a button or snap.

### ROUND HOLDER.

No. 3. This holder is made by basting two thicknesses of outing flannel between two covers of percale or denim, then finishing the edges with mercerized dress braid which is stitched on with the sewing machine, or hemmed on by hand.

### "CHICKEN" IRON HOLDER.

No. 4. For this holder two chicken-shaped pieces are made of percale and stuffed with cotton batting to give them a rounded appearance. They are overhanded together along their backs so as to sit like a saddle on the iron handle.

# WORKING DIRECTIONS FOR HOLDER

## PREPARING MATERIAL FOR COVER.

Straighten one short edge of the material (Chap. II, Par. 102). (If the edge is selvage, trim it off to prevent puckering when laundered). Straighten an adjoining edge of the material in the same manner. Measure out on the short edge 8½″ the width of the holder. Draw a thread lengthwise and cut on the line. Measure down on the long edge 27″, twice the length of the holder, plus the width of the hems. Draw a thread crosswise and cut on the line.

## MAKING THE OUTSIDE.

As you will notice in the illustration for this lesson, a pocket is formed on each end by folding the ends of the material to the center. Before folding the pockets, the hems should be made on the ends of the material. Fold a ¾″ hem with a ¼″ first turning on one end of the material, baste with even basting (Chap. II, Par. 103), keeping it even with the thread; sew in place with the hemming stitch (Chap. II, Par. 114). If desired, you may turn the hem away from you and with the right side of the material toward you, finish the edge of the hem on the right side with catch stitching (Chap. II, Par. 120), featherstitching (Chap. II, Par. 121) or backstitching (Chap. II, Par. 107). Make a hem on the opposite end in the same way, being careful to turn it to the same side of the material.

Find the center by folding the two ends together exactly even; crease along the fold with the thumb nail. Open the material and with the hems turned outside, fold the two ends over to this center crease (be sure to have the raw edges even).

Baste the raw edges together with uneven basting (Chap. II, Par. 104); sew them together with the combination stitch (Chap. II, Par. 108). Overcast (Chap. II, Par. 113) the raw edges, remove the basting and turn right side out.

## TO PREPARE THE INSIDE.

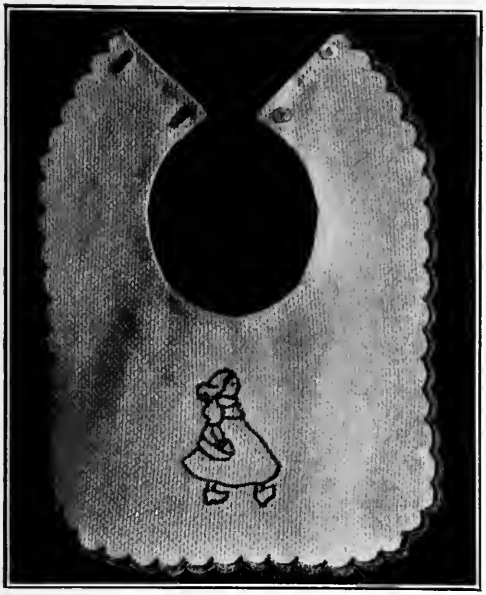
The outing flannel padding should be made the required size to fit inside of the cover. To do this, straighten one of the shorter edges (Chap. II, Par. 102). Straighten an adjoining edge in the same manner. Measure out on the shorter edge 8″ (the width of the inside of the holder). Draw a thread crosswise and cut on the line. Measure down on the long edge 12½″ (the length of the inside of the holder). Draw a thread lengthwise and cut on the line.

As the padding is made separate from the outside of the holder, the edges of the outing flannel should be finished in some way to keep them from raveling. This may be done with overcasting (Chap. II, Par. 113), or blanket stitching (Chap. II, Par. 128); or two thicknesses of material may be used, turning in the edges and overhanding them together (Chap. II, Par. 109).

## TO SEW ON THE TAPE.

If the holder is to be hung on an apron band the tape should be long enough to let it come to the bottom of the apron, from 27″ to 36″. To sew on the tape, first turn in the raw edge at one end and place it at the center of the back of the holder near the edge where the ends of the pockets join as shown in illustration. Turn under the raw edge and place it so it overlaps the holder about ½″. Hem the tape on the holder down one edge, across the bottom, and up the other edge, being careful that the stitches do not run through to the pockets.

The other end of the tape which is to be suspended from the apron band, is finished with a loop. To make this, fold the raw edge over 2″ onto the tape. Turn it in and hem it in place. Overhand the double fold together about ¼″ up from the hemming stitches and backstitch (Chap. II, Par. 107) across it; then overhand down to the hemming stitches (Chap. II, Par. 109).



# CHILD'S BIB

MATERIALS.

**Huckaback** (Chap. I, Par. 20 or 47).

1 piece of huckaback 12″x14″.

Embroidery floss (color desired) crewel or embroidery needle to correspond.

2 buttons.

Thread No. 50.

Needle No. 6.

## INTRODUCTORY STATEMENT.

A bib is very necessary to protect the dress of a child when eating.

The material used in making the bib should be washable and heavy enough to prevent moisture from penetrating quickly. Turkish toweling, huckaback, linen, or any smooth finished, firm, wash material will be satisfactory.

Frequently a design that will attract a child's attention is selected to ornament the bib. A bib is very practical because it can be removed and washed much more easily than a dress. It is usually fastened around the neck with ties made of white tape or of washable ribbon. Buttons and buttonholes are often used.

Where buttons and buttonholes are used as in this lesson, the bib must be fitted more carefully to the neck than would be required if ties were used.

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**References:**

Home and School Sewing, Frances Patton. Newson Co., N. Y.
Flax, U. S. Farmers' Bulletin No. 669.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

CHILD'S BIB.

No. 1. This bib is made of Turkish toweling. The hem is basted toward the wrong side and single featherstitched in place with rather coarse, mercerized embroidery cotton. The design is drawn on the cloth freehand and worked in outline etching stitch.

CHILD'S BIB.

No. 2. This bib was purchased with the figures stamped. The edge was finished with a plain hem on the wrong side and the figures outlined with the etching stitch.

CHILD'S KIMONO BIB.

No. 3. This bib is cut from a child's kimono apron pattern, it is about 5″ long in the back and 16″ long in front. It is finished with a plain hem around the edge; the sleeves are tied together with ribbon.

CHILD'S BIB.

No. 4. This bib is made from huckaback. Any bib pattern may be used and a freehand design may be transferred onto the bib with carbon paper. The edge is finished with a narrow hem and rick-rack braid.

# WORKING DIRECTIONS FOR CHILD'S BIB

## PREPARING MATERIAL.

A commercial pattern may be used for this bib, or a freehand pattern may be made as follows:

## TO DRAFT THE PATTERN.

Use a rectangular piece of wrapping paper 10″ wide and 13″ long. Fold the paper lengthwise in the center.

(1) From the top corner of the fold measure down 6″ (the depth of the neck), place a dot and number it 1.

(2) To lay out the width of the back of the bib, measure out from the top corner of the fold 3¾″ on the unfolded edge of the paper, place a dot and number it 2.

(3) To get the proper slant for the opening at the back of the bib, measure down from the same corner 2″ on the fold; number this 3. Connect 3 and 2 with a straight line.

(4) To locate curve for the back of the neck measure up from dot 3 on this slanting line 1¼″. Place a dot and number it 4.

(5) To aid in drawing the curve for the neck, measure down from dot 3 on the fold 2½″; place a dot and measure out from the fold 2¼″; place a dot; number the dot 5. Connect dots 1, 5 and 4 with a continuous curved line.

To Round Corners:

(6) From the upper corner of the unfolded edge of the paper measure down 3″ and place a dot and number it 6. Connect 6 and 2 with an outward curved line.

(7) To round the corners of the bottom of the bib, measure up 2″ from the bottom corner of the unfolded edge of the paper and place a dot. From the same corner, measure out 2″ on the bottom edge and place a dot. Connect the two dots with an outward curved line. Cut on all the lines drawn.

To Design the Scallops:

(8) To make the scallops around the edge of the pattern, keep it folded and draw a line ¼″ from the edge of the pattern all the way around. Lay a penny, or circular piece of cardboard that size, on the fold at the bottom of the pattern and draw a line around the lower edge of the penny, making it touch the bottom of the pattern and come just to the parallel line above it. Lift the penny and place

it so a line drawn around the lower edge will touch the bottom of the pattern and cross the parallel line in two places, one end touching the end of the first scallop. Draw the curved line. Repeat all the way around on the outside edge of the folded pattern as shown in the illustration. Adjust the last notches to make them neat and even. Use a half dollar or a piece of cardboard that size and lay out the top curve of each scallop. Cut out the pattern around the bottom edge of the scallops.

## TO CUT OUT THE BIB.

Fold the material lengthwise in the center, lay the center fold of the pattern on the fold of the material. Pin in two or three places to keep the pattern from slipping. Cut around the neck and mark around the scallops, but do not cut them out until after they are embroidered and the bib is laundered.

## TO FINISH THE NECK.

The neck is bound with bias tape. Use ⅜" commercial bias tape, which is already folded, or cut bias strips (Chap. II, Par. 143) making them ¾" wide. Turning the seam towards the wrong side, baste one edge around the curve in the neck with even basting (Chap. II, Par. 103), then sew it on with the combination stitch (Chap. II, Par. 108). Turn the facing or binding, back toward the wrong side and turn under the raw edge, making the facing even. Baste carefully in place, then hem in place.

Fold, baste and sew in place with running stitches a hem one-half inch wide on each edge of the opening at the back of the bib.

Cut and work two buttonholes (Chap. II, Par. 136) crosswise of the hem in the right hand edge of the opening and sew on the buttons to correspond (Chap. II, Par. 135).

## WORKING THE SCALLOPS AND THE DESIGN.

Work the scallops with blanket stitch (Chap. II, Par. 128), placing the stitches close together. If the edge of the material is not cut away until after the bib is laundered the edge will not fray.

Lay out and work the design with the outline etching stitch (Chap. II, Par. 125), using the same kind of thread used in making the scallops.

## REVIEW QUESTIONS AND PROBLEMS.

1. How would you straighten the edge of a piece of cloth?

2. How would you make a line on a piece of cloth in order to cut it perfectly straight? Why could you not use a ruler and lead pencil and rule a straight line as you would on a piece of paper?

3. What sort of material is most suitable for the leaves of a needlebook? Explain why.

4. What is the most common use of the basting stitch? For what other purpose have you seen it used?

5. For what purpose is the blanket stitch used? Has it any other use?

6. What is a hem, and why is the exposed edge of a piece of material usually hemmed?

7. Why do we baste a hem before hemming it down?

8. Explain how to sew on a loop. Name some home projects in which you would use a loop of tape.

9. Why is a handkerchief case particularly serviceable? Give at least three reasons why such a case is practicable.

10. How is the running stitch made?

11. Name two or three useful home projects in which the running stitch would be used. Explain.

12. How is overhanding done? In what projects have you used this process?

13. What are some of the most important things to think about in designing a sewing apron?

14. What is the purpose of cross-stitching? Name three or four home projects upon which this stitch could appropriately be used.

15. How many ways have you learned for working an initial? Which do you like best? Explain why.

16. What is the purpose of a draw string? What preparation is necessary where a draw string is to be used?

17. Name three or four home projects in which a draw string is used.

18. What is an outline etching stitch? How is it made?

19. Name all the stitches which you have used thus far for decoration.

20. What things have you learned from this section that you can use on your own clothing?

## SUGGESTIONS FOR HOME APPLICATION.

1. When needles are removed from the paper at home, notice where your mother keeps them. Perhaps they are kept in a pin cushion. Make a pin cushion out of some art canvas or other loosely woven material using stitches to decorate the top, similar to those used on the bookmark, or napkin ring shown in this section.

2. Observe the hand towels at home. How are they made? Why are most of them longer than the towel given in lesson two? What advantages can you see in hemming kitchen towels on the sewing machine? Talk to your mother about this. Ask her to let you make the next towels that are needed at home.

3. Notice the hems on the sheets at home. Why is it more practical to stitch these hems on the sewing machine than to hem them by hand? Ask your mother why the top hem is usually made wider than the bottom hem. Why are there no hems on the sides of sheets? If the hem is handmade what kind of stitches do you usually find used? Perhaps you can find a sheet with a seam in the center, although sheets made in this way are uncommon now-a-days. See whether you can find out why. Ask permission to make or to assist in making the next sheets needed at home.

4. Can you explain why some pillow cases have seams down the side and some have not? If you can find one with the seam, observe it carefully. How is the bottom of a pillow case finished? Visit a dry goods store if possible and find out the price of pillow tubing and of unbleached and bleached muslin which is sold for making pillow cases. Inquire as to why unbleached muslin wears better and is cheaper than bleached muslin. Which would you prefer to buy, and why? Make a pair of pillow cases for your room.

See if you can find out the price of ready-made pillow cases with a plain hem and with a hemstitched hem; then compare with the price you would have to pay for the same grade of muslin to make the pillow cases. Judging from these figures, if you made a pair of pillow cases, how much would you receive for your work?

5. What kind of waterproof material would be especially desirable to use in covering a cookbook? Heavy paper is sometimes used to cover school books. Get a good quality of tough paper and cover some of your books at home.

6. How are extra buttons usually cared for? Do you always remove and save the buttons before throwing a worn out garment

into the rag bag? Perhaps you know of someone who would appreciate a nice button bag for a Christmas gift. Design and make one at home for this purpose.

7. A bag for soiled handkerchiefs or dust cloths can be made on the same principle as the hair receiver; it should be larger. Make one for your room using your own ideas as to proper size and decoration. If possible use a piece of material which you have at home so as to avoid expense.

8. If you made the child's bib given in this section you have had some practice embroidering a scalloped edge. Name some different articles that you could make that would be very pretty finished with a scalloped edge. Then make some article with a scalloped edge. Possibly, if it is well done, your teacher would be glad to have you save it for an exhibit day.

9. If you have made buttonholes in school it would be an excellent idea to make more at home, as it takes considerable practice to become skillful. Try to make a buttonhole so well that your mother will be glad to let you work the buttonholes in some garment that she may be making.

# INTRODUCTION TO SECTION II

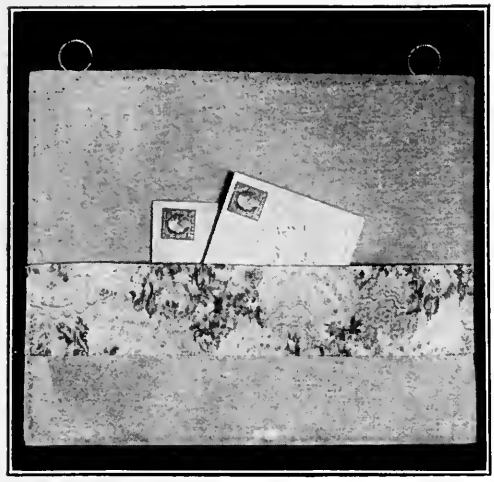
BY the time the students have completed Section I, they should be pretty familiar with the most common forms of simple stitches, but skill and judgment in the application of even the most elementary processes come only with long practice. It is therefore advised that students be not allowed to pass too quickly from the elementary projects.

This section sets forth projects which call for a little more ability in actual sewing work; it also offers opportunity for wider exercises of individual taste. Students should be encouraged to study the suggestions for optional modification very carefully before undertaking any project. They should be expected to incorporate as many original ideas as possible in their work.

The home work recommended at the close of this section deals with just such problems as are continually arising in every home and the students should be expected to carry out this part of their instruction. Some of the undertakings recommended should be brought to school and done at the regular sewing period. However, if this is not desirable some plan might be devised whereby each girl could report on the work done at home and receive recognition or credit of some sort for such work.

Frequent references should be made to the supplement throughout the lessons of this section, for it is very important that early habits and practices be properly formed. The mechanical operations involved in the various details should gradually become less difficult, thus giving the students an opportunity to concentrate their attention in securing excellent results in their work as a whole.

# FILING POCKET



MATERIALS.

**Brown gingham (Chap. I, Par. 19) or**

**Brown Chambray (Chap. I, Par. 9) or**

**Linen crash (Chap. I, Par. 44).**

**Cretonne (Chap. I, Par. 12).**

1 piece linen, gingham or chambray, 12″ wide x 28″ long.

1 piece cretonne 3″ wide x 12″ long.

1 piece cardboard 9½″x11½″.

2 brass rings about ¾″ in diameter.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

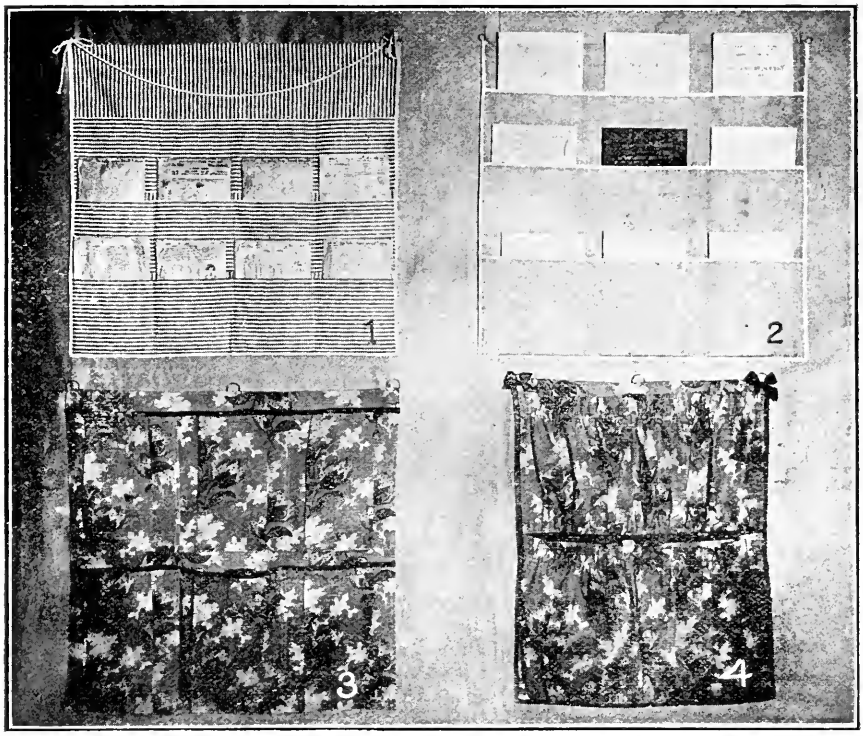
As a successful business man has a systematic method of filing letters and keeping valuable papers in a definite place in order to increase the efficiency of his office work, so the home keeper will find that her work may be lightened by having definite places in which to keep the many little things which are so easily mislaid. A filing pocket provides one means of caring for different articles, for instance bulletins in the kitchen, patterns in the sewing room, or unanswered letters near the writing table.

The material used in a filing pocket will depend somewhat on the use to which it is to be put. If it is to contain heavy bulletins, it should be made of strong material, like denim, or heavy cretonne. If it is to hold light papers it may be made of percale, chambray, gingham or light weight cretonne.

**References:**

The Cotton Plant, U. S. Bulletin 601.
Cotton Improvement, U. S. Bulletin 501.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### FILING POCKET.

No. 1. This is a large filing pocket made of strong cloth; the edges are bound, a stick run through the wide hem holds the top straight. It is very serviceable for sewing patterns.

### BULLETIN FILE.

No. 2. This file is very similar to No. 1. It will be found convenient in caring for club bulletins or other small pamphlets.

### WALL POCKET.

No. 3. This project shows a modification in which the pockets are enlarged considerably so as to serve many purposes.

### SLIPPER CASE.

No. 4. The large loose pockets held with elastic at the top provide a convenient slipper case.

# WORKING DIRECTIONS FOR FILING POCKET

## PREPARING MATERIAL.

If necessary, straighten two adjoining edges of the material by drawing a thread and cutting on the line (Chap. II, Par. 102). If there is a selvage, trim it off. On the short edge measure out 12″ or the width of the filing pocket before making. Tear the material lengthwise, or draw a thread and cut on the line. On the longer edge of the material measure down 28″, twice the length of the back and pocket. Tear crosswise, or draw a thread and cut on the line. If you tear the material, pull the cloth straight (Chap. II, Par. 101) and trim off the ravelings.

## PREPARING FOR THE POCKET.

This filing pocket is made of a double thickness of cloth. With the right side in, fold one short edge even with the opposite one, making the fold at the bottom. Crease this with the thumb nail. Baste the two long edges together with short uneven basting (Chap. II, Par. 104). About ¼″ from the edge stitch just inside of the bastings with the sewing machine (Chap. II, Par. 164), or sew with the combination stitch (Chap. II, Par. 108). Turn the material right side out, being careful to push the corners out with the point of the shears and to make the edges perfectly straight (if you have stitched the seams carefully you should be able to crease these outside edges even with a thread). The upper edges, which are now open are to be overhanded together (Chap. II, Par. 110) after the cardboard is put in. The raw edges must be turned in before overhanding, so you may turn them in one-fourth of an inch, even with a thread, and baste them in place with uneven basting.

## TO MAKE THE POCKET.

The edge of this pocket as shown in the illustration is trimmed with a band of cretonne. This should be sewed on before the pocket is turned up. Straighten the edges of the cretonne (Chap. II, Par. 102), making it 2½″x11½″, or the exact width of the finished filing case, plus ½″. Turn the raw edges even with a thread one-fourth of an inch toward the wrong side all the way around and baste them with uneven basting (Chap. II, Par. 104). Care should be taken to keep this piece a perfect rectangle. Baste it carefully on all four edges to the folded end of the filing pocket. The ends will be stitched when the pocket is sewed in place. Stitch the top and bottom edges in place with very even machine stitching, or finish them by hand

with catch stitching (Chap. II, Par. 120) or featherstitching (Chap. II, Par. 121, 122, 123). Fold up this end of the filing pocket onto the material the depth desired for the pocket, or about four and one-half inches (with the strip of cretonne turned out). Baste the doubled edges together with uneven basting, overhand (Chap. II, Par. 110) the edges together, sewing through the cretonne, or stitch on the machine.

## PREPARING AND PUTTING IN THE CARDBOARD.

A piece of cardboard should be cut to fit the inside of the back of the filing pocket. This should be 9½"x11½", but will probably vary somewhat in size, as a very slight variation in the width of the seams or the depth of the pocket will make a change in the size of the back of the filing pocket. Measure the back carefully and cut the cardboard to fit it. Slip the cardboard between the two thicknesses that form the back of the filing pocket and overhand the open edges together.

## SEWING ON THE RINGS.

To sew on each ring, knot the thread and insert the needle about one-half inch from the top edge of the filing pocket bringing it up on the edge about one-half inch from the corner. Holding a portion of the ring next to the edge where the needle came out, sew over and over it six or eight times. Fasten the thread by running the needle through the two thicknesses of cloth about one-half inch.

# SLEEVELETS

## MATERIALS.

**White Cotton Cambric (Chap. I, Par. 6).**

**Long Cloth (Chap. I, Par. 24).**

1 piece white goods ⅛ yard long and 27″ wide.

Thread No. 70.

Needle No. 8.

1 yard narrow white elastic.

## INTRODUCTORY STATEMENT.

Every girl knows how difficult it is to keep the bottom of long sleeves clean when at work. Sleevelets made of paper and pinned to fit the arm will offer some protection. As they are only temporary and tear easily, they are not very satisfactory.

Sleevelets made of cloth are much more practical. As they usually require frequent laundering, they should be made of wash materials, the color depending somewhat on the use for which they are intended. Black sateen is often used for sleevelets to be worn in an office or store while white cambric or dainty colored gingham, percale or chambray is generally used for sleevelets to be worn in the kitchen, or at work about the house.

While sleevelets may be finished at the bottom in several ways, one of the simplest methods is to gather in the extra fullness with an elastic. The sleevelets shown in this lesson have an elastic band at the top and bottom, making them adjustable to any sized arm. These sleevelets may be used as part of a cooking uniform for school.

**References:**

A Profitable Cotton Farm, U. S. Bulletin 364.
The Cotton Plantation, U. S. Bulletin 326.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### BUTTONED SLEEVELETS

No. 1. Sleevelets are sometimes provided with a button and buttonhole instead of elastic at the bottom; the elastic is frequently used at the top of such sleevelets.

### HEMSTITCHED CUFFS.

No. 2. Where pretty dainty sleevelets are desired they may be made short and hemstitched. When neatly laundered they are very attractive.

### PLAIN CUFFS.

No. 3. Sleevelets are sometimes made perfectly plain; they may then be starched stiff and fastened in place with a pin.

### PLAIN SLEEVELETS.

No. 4. Sleevelets may be made perfectly plain, starched like the cuffs and held in place with a pin.

# WORKNG DIRECTIONS FOR SLEEVELETS

## PREPARING MATERIAL.

Straighten two adjoining edges of material (Chap. II, Par. 102) if necessary. Trim off any selvages. Measure out on the shorter edge 12″ (the length of the sleevelets before making). Tear crosswise, or draw a thread and cut on the line (Chap. II, Par. 102). Measure out on the long edge 13½″ (the width of one sleevelet before it is made) and tear lengthwise or draw a thread and cut on the line. The piece of material left should be 12″x13″, the size of the other sleevelet. Trim off the ravelings on the edges if you have torn the material. Cut out the second sleevelet in the same manner.

## MAKING THE SEAM ON THE SLEEVELET.

One sleevelet may be made and when it is completed the other may be made exactly like it, or the sleevelets may be made together by repeating each process on the second sleevelet after you have finished it on the first. In these directions you are to complete one sleevelet before making the second one. The sleevelet should be made a little narrower at the bottom than at the top. To do this, fold the material lengthwise in the center. On one end which is to be the bottom of the sleevelet, measure in from the raw edge one inch and mark with a pin. From the upper corner at the top of the same edge, fold the cloth diagonally to the pin. Cut on this diagonal fold, making a slanting edge from the bottom to the top of the sleevelets. Baste the slanting edges together using the uneven basting stitch (Chap. II, Par. 104); finish them with a French seam (Chap. II, Par. 137). The bottom of the sleevelet is to be finished with a hem provided with a casing through which to draw the elastic that gathers it at the wrist.

To make this hem, make a first turning about ¼″ toward the wrong side of the sleevelet then make a second turning about 1¼″ toward the same side; baste with even basting stitches (Chap. II, Par. 103) and sew in place, with machine stitching (Chap. II, Par. 164), or hem neatly by hand, leaving about ¼″ unsewed through which to insert the elastic. To form the casing for the elastic measure down about ⅜″ below the sewed edge of the hem and make a row of machine stitching or running stitches (Chap. II, Par. 106) parallel with the edge of the hem. Remove the bastings.

## THE HEM AT THE TOP OF THE SLEEVELET.

The hem at the top of the sleevelet shown in the illustration serves as a casing through which to run the elastic. Make this hem about ⅜″ wide with ¼″ first turning; baste with even basting (Chap. II, Par. 103) and sew in place with the hemming stitch (Chap. II, Par. 114) or stitch with the sewing machine (Chap. II, Par. 164) leaving about ¼″ unsewed (at the seam) in which to insert the elastic.

## PUTTING IN THE ELASTIC.

As the fullness at the bottom of the sleevelet is to be gathered on an elastic band, cut a piece of elastic one-half inch longer than the wrist measure. With a bodkin, or hair pin, draw the elastic through the casing, letting the two ends extend outside the opening. Overlap the ends and sew them together firmly; slip them inside of the casing in the hem and sew up the opening left in the hem. If you have sewed the hem by hand this small opening may be sewed with the hemming stitch; if you have stitched it on the sewing machine sew it on the right side with backstitches (Chap. II, Par. 107).

As the fullness at the top of the sleevelet is also gathered on an elastic band, cut a second piece of elastic one-half inch longer than the measurement of the arm just below the elbow. Draw it through the casing and fasten it just as you did at the bottom of the sleevelet. Finish the hem in the same manner.

Make the second sleevelet in the same manner that you did the first.

# CAP

## MATERIALS.

**Lawn (Chap. I, Par. 23) or**
**Cotton Cambric (Chap. I, Par. 6) or**
**Long Cloth (Chap. I, Par. 24).**

1 piece of white wash goods about 21″ square.
1 yard of lace.
¾ yard of elastic ⅛″ wide.
Thread No. 70.
Needle No. 8.
Commercial pattern, or a piece of Manilla wrapping paper about 22″ square.

## INTRODUCTORY STATEMENT.

In order to keep the hair in a healthy condition, it is necessary to keep the scalp clean. It is, therefore, very desirable to protect the head when working in the dust. This has made the so-called dust caps very popular.

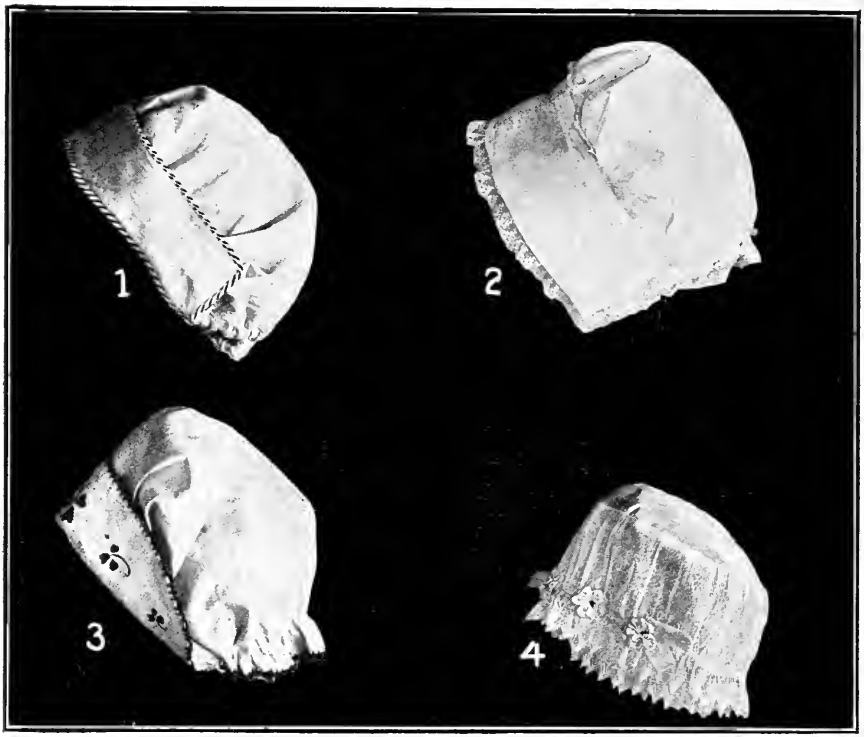
While silks, laces, and dainty, sheer materials are used in caps which are worn simply for ornament, the service to which a dust cap is to be subjected requires that it be made of material firm enough to keep out the dust. However, this does not prevent the use of dainty colors such as pale pink and blue ginghams, percales or similar materials. The white cap is usually becoming and looks very attractive in the kitchen.

Although these caps are frequently made with a brim which calls for two pieces of material, the cap in this lesson is made of one piece only. This cap may be worn as part of a cooking uniform for school.

**References:**

Cotton Spinning. Marsden-Macmillan Co.
Grading of Cotton, U. S. Bulletin 591.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### CAP WITH BRIM.

No. 1. This cap has a turned back brim which may be piped, trimmed with braid or rickrack.

### LACE TRIMMED CAP.

No. 2. Narrow lace may be used effectively in trimming a cap which is intended to be rather dainty.

### EMBROIDERED CAP.

No. 3. The turned up brim presents an opportunity to use various decorative stitches, both on its surface and edges.

### LACE CAP.

No. 4. The combination of lace and silk offers unlimited opportunities in designing attractive effects in dainty caps.

# WORKING DIRECTIONS FOR CAP

## PREPARING MATERIAL.

This cap is made from a circular piece of cloth about 21″ in diameter. To make a pattern for the cap, draw a circle that size on a piece of manilla wrapping paper (use a pencil and a string); fold it on one of its diameters and cut it in halves. Use one-half of the pattern to lay out the cap.

## PREPARING THE CIRCULAR PIECE.

Fold the material in the center and pin the straight edges of the pattern on the fold, also pin it in two or three places around the curve. Cut carefully around the curve, remove the pattern and open the circular piece of cloth. This circle of cloth is to be finished with a hem, preferably a rolled hem, although it is more difficult to make than the flat hem. Make a rolled hem (Chap. II, Par. 118) around the edge and sew in place as you roll it, or a narrow, flat hem (Chap. II, Par. 114).

Lay the right side of the lace on the right side of the circular piece of cloth and overhand the lace on the edge of the hem (Chap. II, Par. 112). To keep the lace from drawing around the outside edge, full it on slightly as you sew. Join the edges of the lace (Chap. II, Par. 148).

## PUTTING IN THE CASING FOR THE ELASTIC.

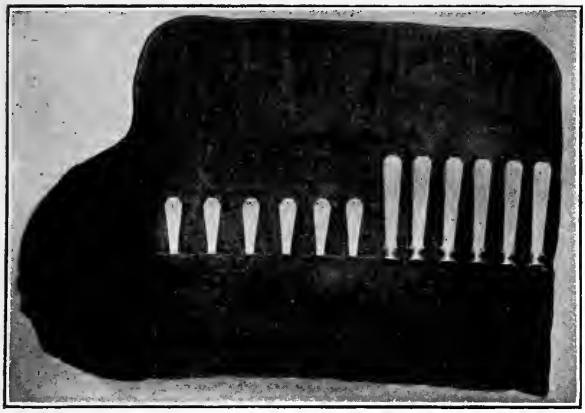
This casing may be made by using the commercial bias tape, about ⅜″ wide, or bias strips may be cut (¾″ wide) according to directions in Chap. II, Par. 143. If two or more strips are necessary, join them (Chap. II, Par. 144), then turn under the raw edges, making a strip about ⅜″ wide when completed. The turned edges may be pressed with an iron, creased firmly, or basted to keep them folded. To allow the edge of the cap to extend beyond the casing, baste the outside edge of the tape about 1¼″ inside the edge of the hem. Be careful to keep the spacing even all the way around, also stretch the edge slightly to make the tape lie smoothly when the inner edge is basted in place. A small piece of cardboard cut about one-half inch wide and 1¼″ long will serve as an excellent guide in keeping the tape even with the edge of the cap.

When you have basted the outer edge of the tape all the way around the circle, join the ends; baste the inner edge in place, keeping the tape smooth. Sew both edges of the tape in place with hem-

ming stitches (Chap. II, Par. 114), or stitch them on the sewing machine (Chap. II, Par. 164), leaving a space of about ½″ unsewed on the inner edge through which to insert the elastic. Measure around your head and cut the elastic for your cap about two inches longer. With a bodkin, or hairpin, run the elastic through the casing, allowing both ends to extend outside the half-inch opening. Before fastening the ends tie them loosely; place the cap on the head; adjust it until it fits nicely, then cut the elastic to the proper size; lap the two pieces about ¼″ and sew them together firmly. Slip the joined ends inside the casing.

As the elastic is usually removed when the cap is washed, it is advisable to leave the opening in the edge of the casing unsewed. You may prefer to tie the elastic in a neat knot close to the opening in the casing, as it may then be removed simply by untying the knot. Adjust the gathers evenly on the elastic.

# SILVER CASE



MATERIALS.

**Outing flannel (Chap. I, Par. 30) or**
**Felt (Chap. I, Par. 58) or**
**Canton Flannel (Chap. 1, Par. 7).**

½ yard flannel or felt.
¾ yard of tape to match material.
Cotton or silk thread to match.
Needle to correspond with the thread.
Embroidery cotton.
Embroidery needle to correspond.

## INTRODUCTORY STATEMENT.

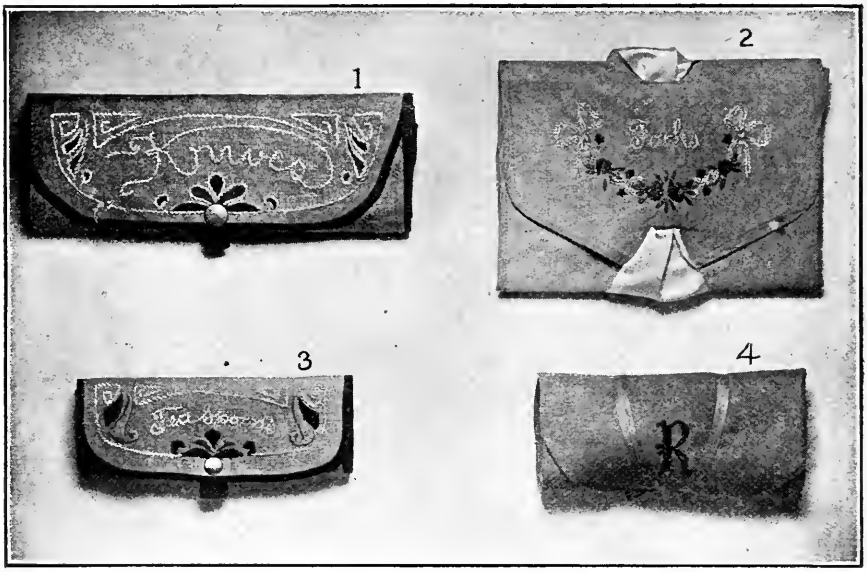
There is nothing which adds to the attractiveness of the table more than well kept silverware. Silver rapidly loses its polish if it becomes scratched. Even a thorough cleaning with silver polish will not restore the characteristic luster of new silver after it becomes marred or scratched. One piece of silver rubbing on another scratches it and thus both pieces are damaged. Knives, forks, spoons and other small silver may be kept looking bright and new much longer if each piece is kept separate from the others. For this reason, a case made with a little pocket for each piece of silver will be found very desirable.

The silver should be thoroughly dried before placing it in the case. The case should be made of soft material, like flannel, outing flannel, or felt. Very satisfactory cases can be purchased, but they can also be very easily made, at much less cost. Where linen is used for the outside and embroidered, it should be lined with outing flannel, or some soft material.

**References:**

Wool and Manufacture of Wool, W. C. Ford.
A Story of Table Furnishings, The Cornell Reading-Courses.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### KNIFE CASE.

No. 1. This knife case contains separate pockets very similar to the one presented in the lesson. It folds over and over and fastens with a snap.

### FORK CASE.

No. 2. The fork case shown in No. 2 presents a design which may be made very pretty. The use of the embroidery and ribbon adds much to make it attractive.

### TEASPOON CASE.

No. 3. This spoon case is made to match the knife case shown in No. 1. This will suggest the idea of a complete set of silverware cases to match.

### ROLLED SPOON CASE.

No. 4. This case is made of a soft flannel material so it can be rolled and tied with a tape or ribbon. The embroidered initial adds to its appearance.

## WORKING DIRECTIONS FOR SILVER CASE

### PREPARING MATERIAL.

Straighten two adjoining edges of the cloth (Chap. II, Par. 102). To prepare the larger piece, measure out on the short edge 13″, (the width of this piece) draw a thread crosswise and cut on the line. Measure out on the long edge 20″ (the length of this piece). Draw a thread lengthwise and cut on the line. The narrow strip remaining is to be used for the pocket. Straighten the edges where necessary and make it 5″ wide by 15″ long.

### THE BACK PIECE.

As you will notice in the illustration, the back is not a perfect oblong, but is rounded at the top corners and shaped off at one end to form a lap which is to be wrapped around the rest of the case after the silver has been rolled up in it.

### TO SHAPE THE END.

First lay the long edges of the material parallel with the front edge of a table or desk before you. Fold the upper edge of the material over toward the lower edge, 5 inches. Leaving it folded, measure from the lower right-hand corner of the folded material 15½″ toward the left; mark this point with a pin. From here cut a straight line to within 1 inch of the folded edge at right angles to it. Curving to the left, cut on the line of the folded edge to the left end of the material (this cuts the upper left-hand corner out of the material). The part which extends at the left forms the flap mentioned above.

To round the corners of the flap, measure out from one corner 2½″ on the adjoining edges; mark these points with pins. Cut the corner rounding between the pins the same as in the illustration. Round the opposite corner in like manner.

The top corners of the back piece should also be made slightly rounding. To do this, measure out from one corner one inch on the adjoining edges, marking these points with pins; cut the corner rounding between them. Round the other corner in like manner.

### MAKING THE POCKET.

The pockets into which the silver is to be placed are formed by sewing the smaller piece on the back piece, as shown in the illustration. Baste it in place with uneven basting (Chap. II, Par. 104). Sew the pocket to the back piece along the bottom and right end with

blanket stitches (Chap. II, Par. 128), working them very close together; continue around the remaining raw edges of the silver case. Finish the raw edges on the top and left end of the pocket in the same manner.

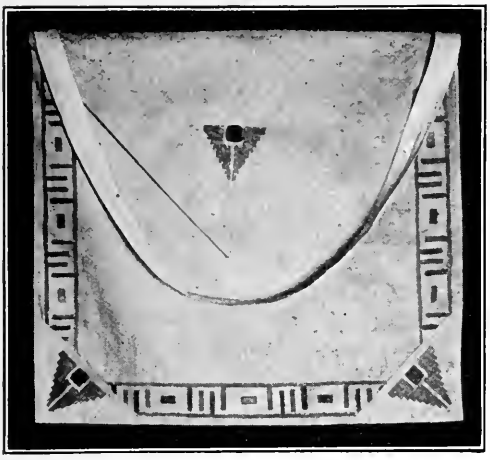
If desired, the edges may be finished with binding ribbon which should match the material of the silver case. To put it on, crease it lengthwise in the center, lay the inside of the crease on the edge of the silver case and with the edges on the opposite sides, fasten it in place sewing through both edges at the same time. Stitch close to the edge of the tape on the right side with the sewing machine (Chap. II, Par. 164).

## MAKING DIVISIONS IN POCKET.

This large pocket is to be divided into twelve small ones, each of which is to hold one piece of the silverware as shown in the illustration. To make these pockets, divide it into spaces 1¼″ wide, marking each division with a line of basting stitches extending from the bottom of the pocket to the top. Stitch in place with sewing machine (Chap. II, Par. 164).

## SEWING ON TAPE FOR TIES.

When the silver case is folded, it should have a tape corresponding in color tied around it to keep it folded. To sew on the tape, first find the center by folding the two ends together; crease on the fold, lay the center of the tape on the center of the rounded flap, near the edge. Sew it to the flap with two parallel rows of backstitching (Chap. II, Par. 107) placed about ¼″ apart.



# SCHOOL BAG

## MATERIALS.

**Linen (Chap. I, Par. 40).**
**Chambray (Chap. I, Par. 9).**

1 piece of chambray or linen 14½″x36″.
Thread No. 70.
Needle No. 8.
1 yard white cotton tape about 1″ wide.
Stencil pattern.
Heavy cardboard.
Oil paints, or dyes suitable for stenciling.

## INTRODUCTORY STATEMENT.

Did you ever find yourself hurrying to school with an armful of books, and have one of them begin to slip and the others, one by one, follow its example until finally all the books lay at your feet? If you have you will appreciate the advantage of a school bag.

A book bag may be made like a button bag, with a string. However, a bag made with a wide opening at the top with straps which can be placed over the shoulder is very much more easily carried.

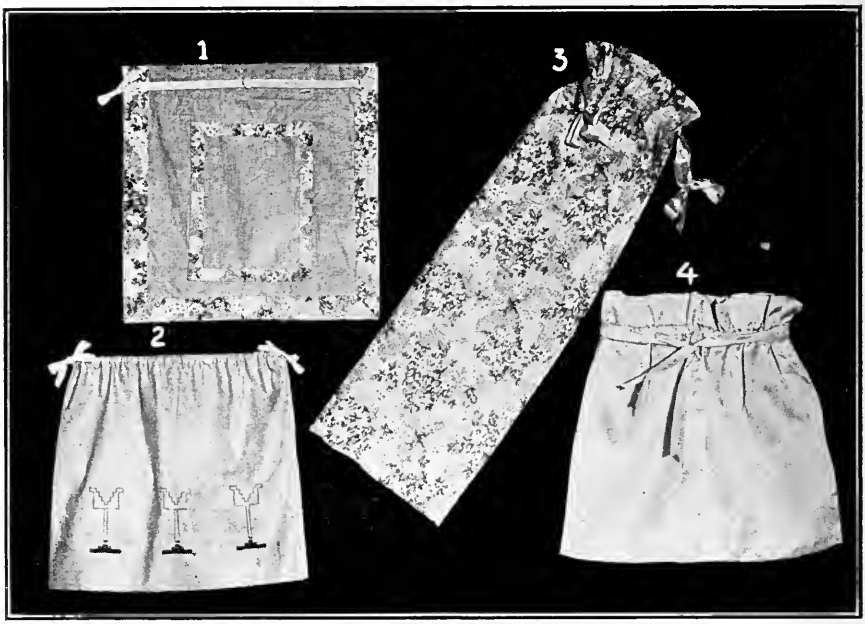
A school bag should be made of strong material, like denim, or a firm grade of cambric, chambray or percale. Oilcloth is also very desirable as it is waterproof.

The design on the book bag should be simple. Stenciling makes a very attractive decoration for this sort of bag. It would be interesting to design and paint the stencil in the drawing class.

**References:**

Choosing Textiles, Gibbs. Illinois Univ. Bulletin.
Decoration of the School and Home, Dillaway. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SCHOOL BAG.

No. 1. This bag is made the same size as the one in the illustration. Instead of the flap at the top, it is finished with an inch hem. Two draw strings running in opposite directions slip through rings. It is trimmed with cretonne.

### COOKING BAG.

No. 2. This bag is made similar to No. 1, the draw strings being run through a hem in the top of the bag; it is ornamented with embroidery stitches. It may be used to carry cooking uniform back and forth to school.

### CORSET BAG.

No. 3. This bag is made from cretonne. It is 9½″ wide by 30″ long. The draw strings are run through the lower half of a hem, the upper half being allowed to extend in a heading.

### PARTY BAG.

No. 4. This bag is made of heavy silk, lined with lighter weight silk. The draw strings of ribbon are drawn through the lower part of the hem, leaving the upper part for a heading. It is 15″ wide by 18″ long.

## WORKING DIRECTIONS FOR SCHOOL BAG

### PREPARING MATERIAL.

Straighten two adjoining edges of the material (Chap. II, Par. 102). (If the material is 30″ wide it may be torn down the center and two bags can be made out of one width). Measure out on the short edge 14½″, the width of the bag before making. Measure out on the long edge 36″, one yard (the depth of the bag before making).

### TO MAKE THE FLAP.

This bag is to be made of one strip of material, one end being made pointed to form a flap, the other folded up to form the bag. To make the flap, find the center of the material by folding the long edges together evenly; crease on the fold. Open the material. Fold one corner over to the central crease; on the same end fold the other corner over in like manner, thus forming a point on the end of the material. This pointed end of the material is to form the flap. Cut away the extra material folded over and finish the raw edges with a hem 1¼″ wide (Chap. II, Par. 114), mitering the corner at the point (Chap. II, Par. 146).

### FORMING THE BAG.

The opposite end of the material is to be folded up to the beginning of the flap to form the bag. Before folding it, finish the raw edge with a hem ¾″ wide with a first turning ¼″ wide. Sew it in place with hemming stitches, or stitch with the sewing machine. The edges along the sides of the bag are to be finished with French seams (Chap. II, Par. 137). To do this, fold the hemmed edge up (having the right side out) until it overlaps the bottom of the hem on the flap ¼″. Join the edges with French seams about ⅛″ wide. Remove all bastings and turn the bag right side out.

### TO SEW ON THE TAPE.

This bag is to be suspended from the shoulder with a strip of tape about one inch wide. To sew on the tape, first turn under the raw edge at each end about ¼″, allowing one end to overlap the back of the bag ½″ on one upper corner; baste it in place, being careful to sew through the back of the bag only. Place the other end of the tape in the same position on the opposite corner of the bag, as shown in the illustration, and baste in place. Fasten each end securely to the bag with hemming stitches (Chap. II, Par. 114), sewing around the two edges, across the bottom and along the place where it crosses the edge of the bag.

## THE DESIGN.

This bag is decorated with a stencil design. To make a stencil design, proceed as follows: Make your own design, or use a commercial pattern. When you have decided on the design, transfer it to stencil board, bristol board, or very heavy paper. To cut out the design, place the material on which you have transferred your design over a piece of glass, and with a sharp knife cut it out in very clean-cut lines.

To stencil the design onto the bag, open the flap, place a blotter inside the bag and fasten the design over the bag firmly in the position desired. Use a brush with short bristles and artist's oil mixed with turpentine, or Easy Dye dissolved in water (Your teacher should help you to select suitable colors for your design). As the paint is likely to spread under the pattern, remove the excess from the brush each time before applying it to the stencil by rubbing it over a piece of waste cloth. Apply the paint with a daubing rather than a brushing motion. There should be only sufficient paint left in the brush to color the stencil. Oil crayons may be used instead of the paints or dyes if the design on the bag is pressed with a hot iron to set the colors.

# BROOM COVER

## MATERIALS.

**Canton Flannel (Chap. I, Par. 7).**

½ yard canton flannel.

2 yards cotton tape ½″ wide.

Colored embroidery cotton (if desired).

Embroidery needle to correspond.

White thread No. 60.

Needle No. 7.

## INTRODUCTORY STATEMENT.

The day of carpets tacked to the floor is rapidly passing, and rugs that can be laid loose on the hardwood or painted floors have almost entirely taken their place. The exposed parts of the floor must be dusted frequently with a dry mop.

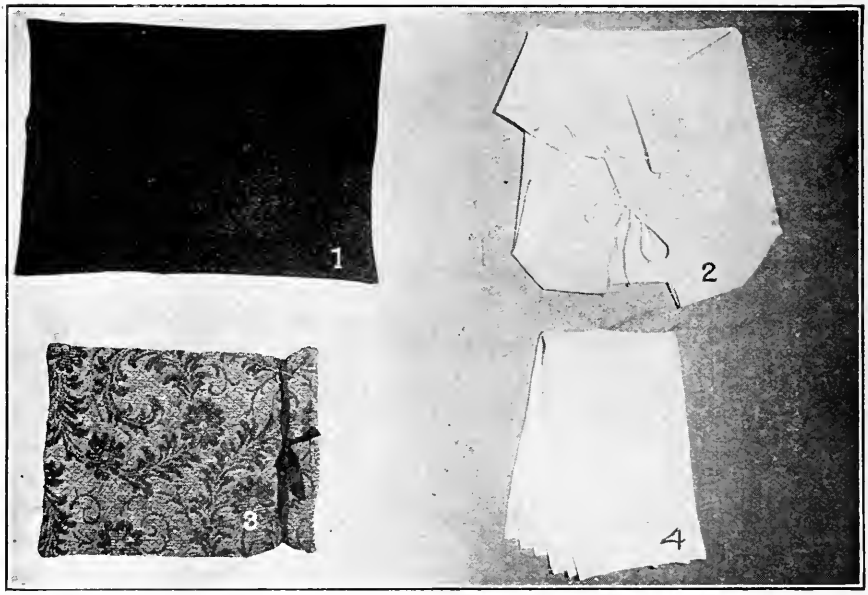
There are many dust mops on the market which are more or less expensive, many of which are very satisfactory. A simple substitute for these, however, is the broom cover, which can be placed over the broom while sweeping or dusting the hardwood floor and can also be easily removed when it needs to be washed. The covered broom may be used to sweep the walls or to dust high places. The cover may be moistened with furniture polish to prevent the dust from flying when used only on the floor.

Any mop or polishing cloth which has been moistened with oil should be singled out and hung in a cool place. If left in a wad there is danger of its taking fire.

**References:**

Rules for Cleaning, The Cornell Reading-Courses.
Attic Dust and Treasures, The Cornell Reading-Courses.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### DUST CLOTH.

No. 1. This is a plain simple dust cloth made by sewing together the tops of discarded stockings; it has the advantage of picking up the dust rather than scattering it.

### BROOM COVER.

No. 2. A broom cover made of a large straight piece of cloth with rings and a draw string will be found convenient for dusting high places.

### BROOM COVER OF CARPET.

No. 3. An old piece of soft woolen carpet sewed into a bag and supplied with a draw string to fasten it over a broom, is very valuable in polishing waxed floors.

### MOP CLOTH.

No. 4. Several strips of canton flannel hemmed and stitched together in the middle will furnish a serviceable mop cloth.

# WORKING DIRECTIONS FOR BROOM COVER

## PREPARING MATERIAL.

Straighten the two long edges of the material (Chap. II, Par. 102).

## MAKING THE BAG.

This broom cover is to be used for hard service and it should not have a great deal of fine work put on it, but, even though it is a simple problem, each process should be done as perfectly as possible. This cover, which is simply a bag, is to be joined by sewing the two selvage edges in a seam, thus making a seam along one edge of the bag and a fold on the other. Lay the two selvage edges together with the smooth surface of the material inside and the upper and lower edges even. With uneven basting (Chap. II, Par. 104) baste the two selvage edges together with a ¼″ seam, continuing around the bottom edge. Stitch just inside of the bastings with the sewing machine (Chap. II, Par. 164), or sew by hand with the backstitch (Chap. II, Par. 107). Remove the bastings and if desired, overcast (Chap. II, Par. 113) the raw edges on the bottom of the bag. Turn the bag right side out.

## PUTTING IN THE HEM.

A hem 1″ wide finishes the raw edge at the top. With a quarter inch first turning, fold, baste with even basting (Chap. II, Par. 103) and stitch the hem in place on the sewing machine, stitching very close to the edge, or hem neatly with hemming stitches (Chap. II, Par. 114), or catch stitch (Chap. II, Par. 120) in place on the right side.

## TO PUT IN THE DRAW STRING.

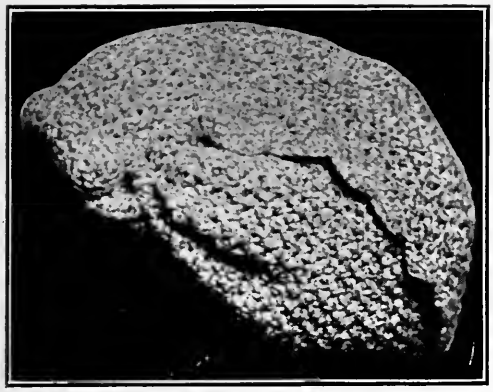
In the center of the hems make an opening about one-half inch long in the seam which crosses it. On the opposite side make a crosswise cut in the center of the hem the same length as the first one. To keep these openings from raveling, work them around the edges with the buttonhole stitch (Chap. II, Par. 136). Cut the tape in two pieces, each one yard long. With a tape needle or hairpin run one piece of tape through a buttonhole entirely around the hem of the bag, letting one end remain outside and the other come through the buttonhole again. Join these two ends with a felled seam (Chap. II, Par. 138). Run the other tape entirely around the bag in the same manner, drawing it through the opposite buttonhole. Fasten the two ends of tape which hang from this buttonhole with the felled seam. Close the cover by drawing the ends of the tape in opposite directions.

## THE DESIGN.

For ordinary purposes, it is unnecessary to do any embroidery work on a broom cover. A design was worked on the broom cover in this lesson merely to give a better idea in the picture. If you expect to exhibit the broom cover which you have made in class, you will probably wish to work a similar design on yours.

The design may be written on a piece of paper and transferred to the broom cover with carbon paper by placing the carbon paper carbon side down on the bag, and pinning the design over it, then tracing around it with a pencil. It would be advisable to use a strip of carbon paper a trifle wider than the letters you have made, and move it as you transfer each line. When a large sheet of carbon paper is used, the carbon is likely to rub off in places and soil your work.

Work the design with coarse embroidery cotton in any color desired with the outline etching stitch (Chap. II, Par 125), or chain stitch (Chap. II, Par. 126). You may prefer simply to make your initial in the manner already described, and work it with the outline etching stitch, chain stitch or satin stitch (Chap. II, Par. 131).



# CROCHETED TURBAN

## MATERIALS.

5 skeins of Saxony yarn the color desired.

1 bone crochet hook to correspond with yarn.

2 large wooden button molds.

2 rubber bands, or short pieces of heavy string.

## INTRODUCTORY STATEMENT.

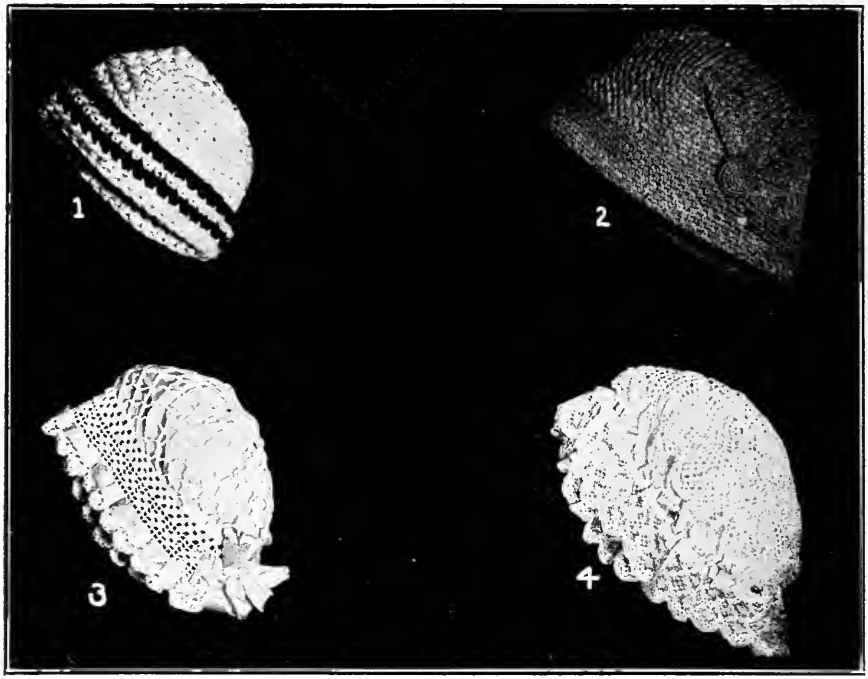
When the winds of winter begin to whistle around the corners and through the tree tops, the schoolgirl, as she sallies forth, one hand holding her hat tightly, the other filled with books, usually longs for some sort of close fitting head-covering which will protect her ears from the cold. It is a great satisfaction to the average girl to be able to crochet a becoming cap for herself. The soft woolen yarns adapt themselves very nicely to this work and even though a girl may have had but little experience in crocheting, it is quite possible for her to crochet a cap.

The cap shown in this lesson, when unbuttoned, is simply a long, flat strip of crocheting. As it is almost impossible to remove the ordinary toboggan cap without disarranging the hair, this cap will prove very much more satisfactory because it can be removed by unbuttoning the ends.

**References:**

Woolen and Worsted Yarn Preparation, Cyclo. of Textile Work.
Columbia Book of the Use of Yarns, Wm. H. Horstman Co., Philadelphia.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### TOBOGGAN CAP.

No. 1. This cap is crocheted of yarn. Beginning with a ring of stitches in the center, each succeeding row is increased until the cap is the size desired for the head, then it is crocheted straight around several inches to form the border.

### CROCHETED CAP.

No. 2. This cap is made of wool yarn crocheted with any stitch desired, in a long strip. The strip is folded and joined on the edges with slip stitches. Crocheted buttons fasten down the corners.

### CROCHETED BREAKFAST CAP.

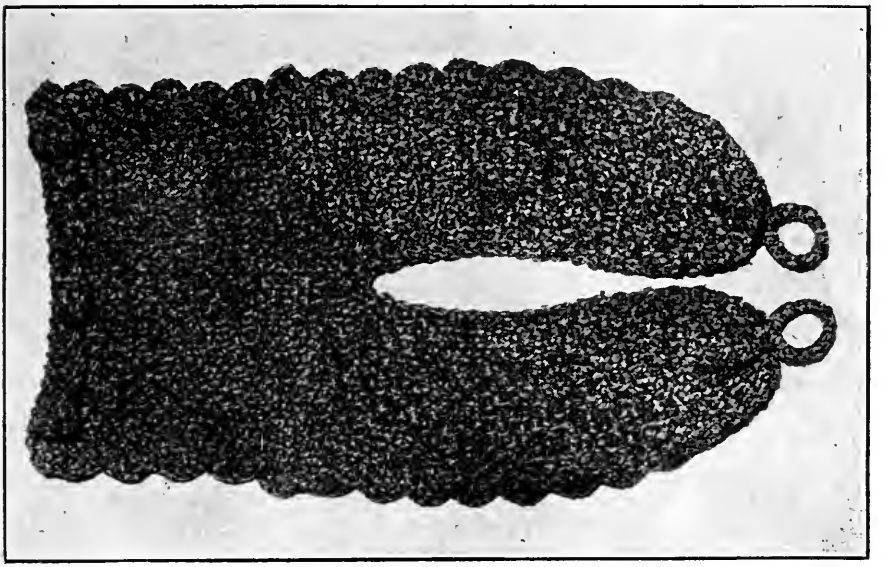
No. 3. A band of filet crocheting forms the brim, and squares of chain stitches form the crown of this cap. It is lined with silk; the beading at the edge is interlaced with ribbon to match.

### LACE BREAKFAST CAP.

No. 4. The crown of this cap is made from all-over lace; lace edging about 2″ wide forms the ruffle on the edge. The ruffle and crown are joined with lace beading interlaced with ribbon; the crown is lined with China silk.

## WORKING DIRECTIONS FOR CROCHETED TURBAN

This cap is made of a strip of crocheting 15″ long by 18″ wide, as shown in the illustration.



CROCHETING THE CROWN PIECE.

To make the crown piece, crochet 85 chain stitches loosely (Chap. II, Par. 155). This should make a chain 15″ long. Increase or decrease the number of stitches if necessary. On this row of stitches you are to make a row of stitches resembling stars. To do this, turn over work, skip first ch. st. draw a loop (1) through each of the next 4 ch. sts., then draw a 1 through the 5 loops on the hook all at one time; to complete first star ch. st. one. To make second star, draw a 1 through the eye of the star just made; a 1 through back of last 1 of same star, then one 1 through each of the next 2 ch. sts. Finish the same as first star; continue making these stars to end of row.

To make the second row, which is to be the same as the first one, turn the work over; ch. st. 3, take up two 1s on this ch., one 1 in eye of star below, one 1 in the back of upper 1 of same star; finish star as usual. Take up one 1 through eye of star just finished; one 1 through back of last 1 of same star, one 1 through eye of next star below, and one 1 through back of upper 1 of same star; finish star as usual. Continue to end of row.

Continue making each succeeding row like second row until the work is 8½″ wide. On the next, or center row of crown piece, you are to begin to divide the lower half in two pieces. To do this make star stitches half the length of crown piece (about 20 stars), then

continue with ch. sts. (about 45) the remaining length of the strip; turn and work stars upon the ch.; continue to end of row. Continue the work as before until the second half of crown piece is 8½″ wide. Fasten the thread by breaking the yarn and pulling end of last st. made, thus tying knot. A beaded edge may be made on the two long edges as follows: Begin by making 3 ch. sts., draw a l through first st., and a second l through the next st. on the same ch. Skip 2 sts. on the edge of the st. below, draw the yarn through edge of third st., then draw a l through the 5 ls. on the hook, all at once. Continue to end of row; fasten thread.

## FRONT BAND.

This is to be made separate and fastened to the end of crown piece. To make it, crochet a ch. of sts. 10½″ long; turn and make a double crochet (d c) in each ch. st. The model has 57 d cs (there should be an uneven number of sts). To make a second row, turn work over and return, making a d c in front thread of first st., then a d c in back thread of next st., continuing to end of row. Continue crocheting back and forth the same as you did in this row until the work is from one to four inches deep, depending on the width you desire the band.

To round the ends of the band, in the next row crochet d cs to within 10 sts. of end of row; fasten in edge of next d c with a slip stitch (sl st), (Chap. II, Par. 156), return and d c to within 10 stitches of end of this row, fasten last d c with sl st; be careful to keep the pattern even when working over the ends of short rows. Make one row of d cs entirely across, then a final beaded edge similar to one on edges of crown piece.

To set band on crown piece, d c closely across the end of the crown piece, skipping sts on the edge sufficiently to gather it into a 10½″ space (the length of the band). Join gathered end of crown piece to straight edge of band with sl sts. Turn band double and sl st open ends together.

## FINISHING THE ENDS OF CROWN PIECE.

Lay each end in pleats to a space of 2″ or less; work across the pleats with two rows of tight sl sts. Cover two elastic bands, or heavy strings tied in loops large enough to slip over the buttons with d cs and sew to the pleated ends.

To cover the button molds, ch 3, join in a ring (r), work 8 d cs in the r; continue to work round and round without joining rows. The second row is made larger by placing 2 d cs placed in every third st. Continue increasing enough to keep the work flat until it is same size as mold, then work one row plain. Make next round, skipping every other st. Slip in mold and work 3 or 4 more sts, skipping every other st to make it narrower. Sew in place at ends of band.

# DARNED TOWEL

MATERIALS.

**Huckaback Toweling (Chap. I, Pars. 20 and 47).**

1¼ yards huckaback.

San silk, or mercerized embroidery cotton in two shades.

Blunt pointed needle to correspond.

## INTRODUCTORY STATEMENT.

Towels are such a common household necessity that one is not likely to get too many on hand. While a plain towel answers the purpose for which it is needed, most home keepers enjoy having a collection of towels finished in a more ornamental fashion.

The two edges are selvage and need no other finish, but the ends must be finished with a hem, either plain or hemstitched, embroidered scallops, or a crocheted edge of lace. Other decorations for a towel may consist of a design worked above the hem in embroidery stitches, or set-in strips of handmade lace insertion.

Darning with colored embroidery cotton under the loose threads of huck toweling is a very simple and effective method of decorating a towel. A great variety of darning designs can be worked out by using different colored threads and weaving them into the huck in different patterns.

The towel in this lesson shows a simple design darned in the huckaback in two shades of color, forming simple borders and small diamonds across the ends of the towel. It would be interesting to plan and work a design of your own.

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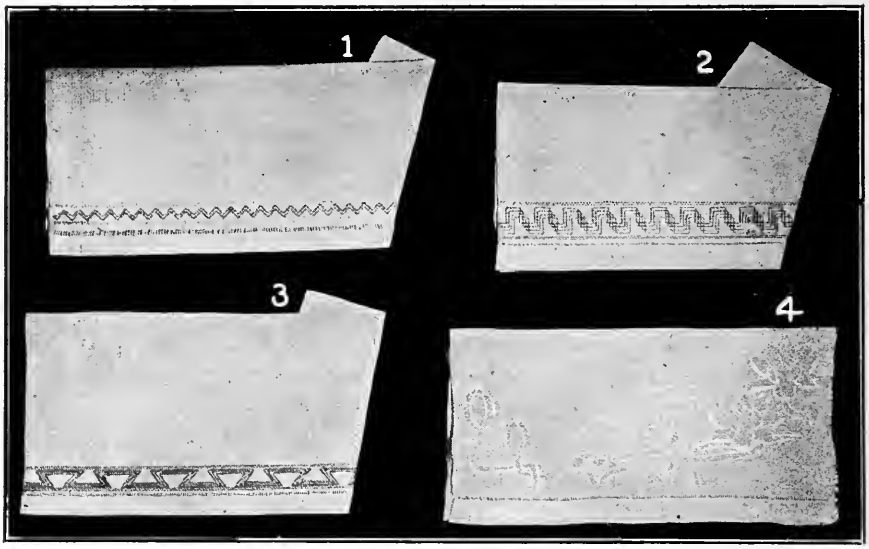
**References:**

Manufacture of Linen, Great Industries of U. S.
Huckaback, Textile Design, Woodhouse & Milne.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




DARNED TOWEL.

No. 1. In this towel, made of huckaback, a design is darned through the threads of the huckaback in such a manner as to produce a rickrack effect. Notice that the second row of stitches is parallel with the first.

DARNED TOWEL.

No. 2. This towel is also made of huckaback with a more elaborate design. Three colors of thread are used but the design is easily worked as each succeeding row of darning stitches is parallel with the one preceding it.

DARNED TOWEL.

No. 3. This towel offers another suggestion for a design that may be made by darning under the raised threads of huck toweling.

WATER LILY TOWEL.

No. 4. In this towel a design is transferred to the towel; it is outlined with the outline etching stitch, the satin stitch being used in a few places on the petals of the flower. The inside of the design is filled with stitches darned under the raised threads of the toweling.

# WORKING DIRECTIONS FOR DARNED TOWEL

## PREPARING MATERIAL.

This towel is to be finished with hemstitched hems one inch wide and decorated by darning under the raised threads of the huckaback with colored thread.

Straighten the raw edges on the end of the towel (Chap. II, Par. 102). On one end of the towel measure in 2¼″ from the edge; draw a thread, fold, baste with even basting (Chap. II, Par. 103) and finish a one-inch hem with double hemstitching, drawing the remainder of the threads and making the stitches as directed in Chap. II, Par. 116. Finish the opposite end of the towel in exactly the same manner. Overhand (Chap. II, Par. 109) the open ends of the hems together, if desired. Remove basting threads. In finishing the ends of the towel, be careful to keep the side on which the raised threads run lengthwise for the right side, so the needle will slip under them easily when darning in the design.

## THE DESIGN.

While the working directions in this lesson are given for the design shown in the illustration, it is advisable and will be found much more interesting for each girl to plan her own design and decide on the colors to use in working it.

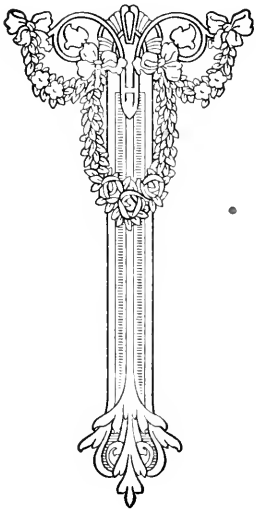
The two rows of parallel stitches forming the border of the design in the illustration are placed ¼″ above the hemstitching. Use the dark thread for the border. To make the first row, insert the needle on the under side of the cloth, run it under two or three of hucks or raised threads on the under side and bring it through to the right side even with the selvage edge; make a straight row of running stitches under the hucks, or raised threads of the toweling, to the selvage on the opposite edge. Bring the thread through to the under side and fasten it the same as in the beginning. Skipping one row of hucks, begin the second row in the same manner as first and make this second row parallel with the first row.

The diamond shaped design in the center you will notice in the illustration is placed parallel with the border. Use thread of another shade for this. To make this part of the design, measure up one inch from the second row of parallel stitches forming the border, beginning at the right-hand edge; fasten the thread as before and bring the needle through to the right side of the material close to the inside of the selvage; slanting the needle upward, take 3 hucks on the needle, draw the thread through, then slanting the needle down,

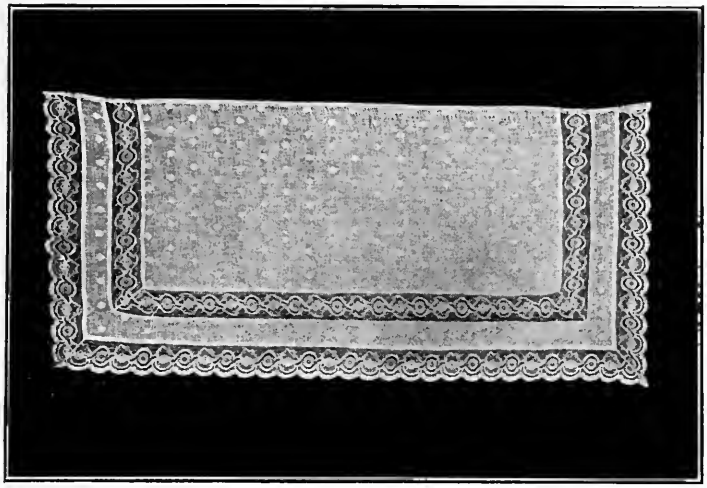
take 4 hucks on the needle, slanting it up take four more hucks on the needle; continue across the towel in this manner, first making slanting stitches up, then down. Fasten the thread at the opposite ends as in the beginning.

To complete the diamonds, fasten the thread on the under side of the towel where you finished the first row and bring the needle through to the right side; take slanting stitches up and down as you did in the first row, making them cross those in the first row in such a way as to form little diamonds. Fasten the thread on the under side, as in the beginning.

To make the other two parallel rows which form the top border of the design, measure up one inch from the center of the diamond, fasten the thread on the under side and make a straight row of stitches under the hucks as you did for the first row in the lower border; skip one row of hucks and put in a second row of stitches in the same manner. The other end of the towel should be finished in the same manner. Press the finished towel carefully.



# DRESSER SCARF



## MATERIALS.

**Mull (dotted) (Chap. I, Par. 26).**

1 yard dotted mull, 18″ wide. Thread No. 70.
1¾ yard lace insertion 2″ wide. Needle No. 8.
2¼ yards lace edging about 2¼″ wide.

## INTRODUCTORY STATEMENT.

While a plain towel will answer for a dresser scarf very satisfactorily, it is quite customary to have a special cover for the purpose. The dresser scarf may be made long enough to hang over the ends of the dresser a few inches, or may be made simply long enough to cover the top; this is a matter of taste.

A dresser scarf gives an opportunity for different kinds of handwork, and though a very attractive looking scarf may be made by simply embroidering an initial in the center, using nice material for the cover and finishing the edges with plain hems, yet many elaborate designs are made.

As you will notice in the illustration for this lesson, embroidered mull, trimmed with lace and lace insertion along the front and two ends, has been used. This makes a dainty and inexpensive dresser scarf.

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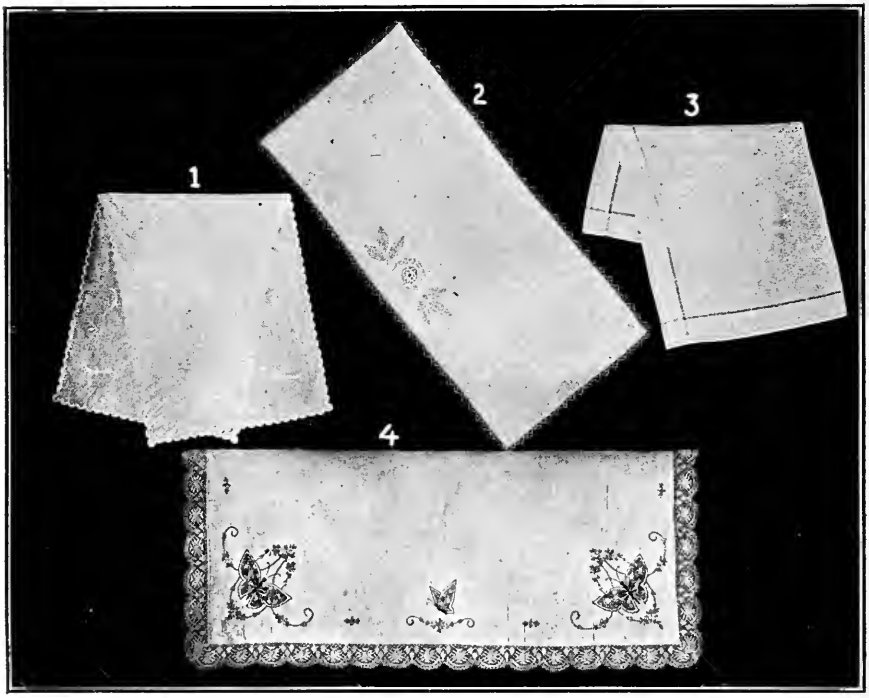
**References:**

Household Decoration, The Cornell Reading-Courses.
Lace Making and Embroidery in the Philippines, U. S. Bureau of Education Bulletin 34.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### EMBROIDERED DRESSER SCARF.

No. 1. This scarf is made the same size as the one in this lesson. The edges are finished with embroidered scallops. A design at each end is embroidered in white.

### DRESSER SCARF.

No. 2. This dresser scarf is finished with a crocheted edge. The design consists of running stitches worked over a stamped design.

### HEMSTITCHED DRESSER SCARF.

No. 3. This dresser scarf is made of white linen finished with a hemstitched hem 1½″ wide. The initial is worked with the satin stitch.

### EMBROIDERED DRESSER SCARF.

No. 4. This dresser scarf is finished on the edge with linen lace. The design is worked in colors with French knots, lazy daisy, outline and satin stitches.

# WORKING DIRECTIONS FOR DRESSER SCARF

## PREPARING MATERIAL.

You may measure your own dresser and make the dresser scarf to fit it. The dresser scarf in this lesson is made 18″ wide by 36″ long, without the lace. Straighten one end of the material (Chap. II, Par. 102). Leave the selvage for the back and measuring from the selvage out on the short edge 18″ (the width of the material for the dresser scarf), draw a thread lengthwise and cut on the line. From the short edge measure down on the selvage 36″ (the length), draw a thread crosswise and cut on the line.

## FINISHING THE RAW EDGES.

The edges on the ends and front are to be finished with a narrow hem. Fold, baste and sew in place with the machine (Chap. II, Par. 164), or hemming stitch (Chap. II, Par. 114). Remove bastings. The edge is to be trimmed with lace, as shown in the illustration. The lace may be sewed in place with the sewing machine, or overhanded on (Chap. II, Par. 112). If it is to be sewed on with the sewing machine, begin with the selvage edge, letting ¼″ of the lace extend for a hem; lay the wrong side of the lace on the right side of the hem, letting it overlap about ⅛ of an inch. Baste with small, even basting (Chap. II, Par. 103), mitering it carefully at each corner (Chap. II, Par. 147); leave ¼″ extending at the other end for finishing. Sew the lace in place with the sewing machine. If the lace is to be overhanded on the dresser scarf, follow directions in Chap. II, Par. 112, mitering the corners as directed above.

## TO SET IN THE INSERTION.

As the insertion is to be placed 2″ from the outside edge of the hem, make a gauge of cardboard 2″ long and ½″ wide to use as a guide in setting the insertion on evenly. Beginning at the selvage edge and allowing ¼″ of the insertion to extend for finishing, lay it on smoothly, keeping it an even distance from the edge of the hem. (Test with the gauge). Baste the insertion in place, pin along its outside edge; as you turn each corner, fold the insertion for mitering (Chap. II, Par. 147), continuing to pin and baste it even with the front edge until the lace is on entirely around the scarf; leave ¼″ extending beyond the selvage for finishing. Baste it down carefully on the other edge. Stitch in place with the sewing machine, very close to the edge.

Turn the material to the wrong side and cut out the material under the insertion, letting about ⅜″ along each edge extend, for finishing. Finish mitering the corners, which you have already folded, and finish the raw edges on the ends of the insertion with a narrow hem, making it even with the selvage at the back of the dresser scarf. On each edge of the insertion, fold the extra material back away from the insertion and turn under the raw edges, forming a narrow hem on the material along each edge of the insertion. Baste, and stitch the edge of the hems in place on the sewing machine (Chap. II, Par. 164) or sew in place with hemming stitches (Chap. II, Par. 114). Remove all basting threads and press carefully.

A mull with large embroidered bowknots in it is made very attractive by working the bowknots with the satin stitch (Chap. II, Par. 131) in a delicate color. It is not advisable to work over the designs in mull unless they are large.

# KITCHEN APRON

## MATERIALS.

**Percale (Chap. I, Par. 31) or,**
**Gingham (Chap. I, Par. 19) or,**
**Chambray, (Chap. I, Par. 9) or,**
**Calico (Chap. I, Par. 5).**

1 yard 36″ wash goods, or 2 yards in a narrower width.

1½ yards ½″ cotton tape.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Aprons are an absolute necessity to anyone who is doing housework. Even the schoolgirl who may merely assist with some of the lighter duties will find it very convenient to have an apron or two to slip on over her school dress while at work. An apron is more easily made, also much more easily laundered than a dress, and will therefore save considerable work.

It is practical to wear an apron of dark material when scrubbing or cleaning, or doing any sort of work which will soil it. A light colored apron looks more attractive for cleaner work. Kitchen aprons are usually made of calico, percale, gingham or chambray; such aprons should be made large enough to protect the dress.

The apron in this lesson, though somewhat unusual in style, is very easily made, covers the dress well and is easily put on and taken off; it therefore makes a very satisfactory kitchen apron.

**References:**

Process of Calico Printing, Great Industries of U. S.
Household Textiles, Gibbs. Whitcomb & Barrows.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### THREE PIECE APRON.

No. 1. This apron is made from a commercial pattern. The straps in the picture are buttoned over without crossing to show the shape of the apron. When worn they are crossed in the back. This makes a very comfortable apron, as it cannot slip off the shoulders, is easily put on, may be opened flat for ironing, and covers the dress almost completely.

### BIB APRON.

No. 2. This apron is more elaborate than No. 1. It should be made of a light gingham or percale and trimmed with bands of bias material of a contrasting color. It may be made from a commercial pattern, or by using three gores out of a five gored skirt pattern, pointing them at the bottom as in the illustration. A bib similar to this one may be cut freehand and pinned to the front gore of the pattern. The straps crossing in the back of this apron keep the bib from slipping off the shoulders; they are buttoned onto the band.

# WORKING DIRECTIONS FOR KITCHEN APRON

## PREPARING MATERIAL.

If the material is a yard wide and the proper amount has been torn off, simply straighten it (Chap. II, Par. 101). If the edges have been cut, even them (Chap. II, Par. 102). If the material is less than a yard wide, measure and tear off two pieces, each one yard long. As the material should be one yard (36″ wide) pin the selvages of these two pieces together and tear off enough from one strip to leave a piece one yard wide (where the narrower material is used it is advisable to make two aprons at one time so the other half width will not be wasted).

## SEWING ON THE EXTRA WIDTH.

Making the ends even, lay the sides and the two selvage edges of the two pieces of material together; baste and stitch with ¼″ seam (on sewing machine). (The selvages are likely to pucker when laundered, but this difficulty may be overcome by making three or four very short, crosswise cuts on the selvages).

## SHAPING TOP OF APRON.

You will notice in the illustration that this apron is simply a square of cloth turned cornerwise, with the point cut off at the top. To cut off this point, measure from the top corner out on each adjoining edge about 10″. Mark on the edge with pins and turn back the corner of the cloth until a straight fold is formed between the two pins; crease sharply. Cut off the point, using the crease as a guide.

Finish the edges of the apron by trimming off the selvage, or selvages, and turn a ¼″ hem with a narrow first turning all the way around them; crease it firmly in place. Baste with even basting (Chap. II, Par. 103). The edges are trimmed with rickrack braid which should be basted on before the hem is sewed in place. To put on the rickrack, lay it on the hem on the wrong side of the apron so the points will extend over the edge and show on the right side. Baste it to the edge of the apron with short, even basting stitches (be careful to turn the corners neatly, mitering the rickrack if necessary, Chap. II, Par. 146). Stitch through the rickrack close to the edge of the apron with the sewing machine (Chap. II, Par. 164), then stitch through it again along the edge of the hem.

## SEWING ON TAPE.

Before sewing on the tape, hold the apron up to you as it should be when completed and adjust the tape, placing it in the proper position on the top edge of the apron and making it the proper length. Pin it in place. To sew on the tape, turn under the raw edges, allow it to lap about half an inch on the under side of the apron and sew around the overlapping edges with hemming stitches. Adjust the tapes on the back of the apron in the same manner and sew them in place.

## THE POCKET.

Cut a 5″ square out of the material, taken from the top of the apron. Make a ¼″ hem across one edge for the top and finish with rickrack; round the corners of the opposite edge for the bottom. Turn under the raw edges ¼″ around the sides and bottom. Baste to the apron in a convenient position and stitch around the sides and bottom with two parallel rows of machine stitching (Chap. II, Par. 164), or one row of backstitching (Chap. II, Par. 107).

## REVIEW QUESTIONS AND PROBLEMS.

1. What is the purpose of the binding on the filing pocket?

2. What methods would you suggest for hanging a filing pocket?

3. What plan do you like best for making sleevelets to be used in the kitchen? Why?

4. Name and explain all the stitches used in making the cap.

5. What sort of material would be suitable for a dust cap? Why?

6. Why is it better to keep silverware in a case rather than loose in a drawer?

7. What sort of material is most suitable for a silverware case? What is it worth per yard?

8. What points should be considered in selecting material and designing a school bag?

9. What kind of cloth is most suitable for dusting purposes? If you have used oil or furniture polish on the cloth how should the cloth be treated after using it?

10. Why is a coarsely woven material most suitable for a towel?

11. What is the price per yard of good towel crash?

12. Why is the larger roller towel less desirable than the small hand towels?

13. What is the purpose of a dresser scarf? What kind of material would you select for this purpose?

14. What points would you consider in selecting the color and design for a dresser scarf?

15. What stitches would you use in making a dresser scarf?

16. Why is an apron an important garment about the house?

17. What kind of material is most suitable for kitchen aprons?

18. Explain the difference between calico and gingham.

## SUGGESTIONS FOR HOME APPLICATION.

In the spring and fall before buying new clothes for the coming season the left-overs should be gone over carefully. With a comparatively small amount of work many of the old garments may be made wearable thereby effecting a considerable saving in the outlay of money. With the experience you should have had in sewing after completing this section, you should be able to do much of the simple remodeling that may be necessary on your own clothes.

After discussing the matter with your mother and studying the suggestions given below, perhaps she will be very glad to let you do this work, or at least assist her.

### SUGGESTIONS FOR LENGTHENING SKIRTS.

1. **With a Hem.**

A wide hem, if it is not worn or discolored on the lower edge, may be ripped and folded up again as far as necessary to make the skirt the right length. It should be basted and then stitched in place with the sewing machine.

2. **With a Facing.**

If the hem must be unfolded the full width to make the skirt the desired length, face it. This may be done by stitching another piece of material, preferably about the width of the hem, on the bottom edge, turning it to the wrong side and finishing it the same as a hem. This piece should correspond with the material in the skirt; it may be cut on the bias, or if the skirt is gored, a straight strip may be fitted to the bottom of the skirt. Extra fullness in the upper edge of the facing may be pleated in. If the skirt is made of wash material which has been laundered, the strip used for facing should be shrunken. This may be done by wetting it thoroughly and pressing it when partially dry.

3. **With a Set-on Piece.**

Where neither of the above methods can be used, a straight or ungored skirt may often be satisfactorily lengthened by setting on a piece of some contrasting material at the bottom; plaid or a striped material may be used on plain goods, or plain goods set on figured material. This strip should be cut wide enough to lengthen the skirt as much as needed and also provide material to turn back on the right side the width desired. It should be neatly stitched in place.

**4. With Insertion or Lace.**

An under skirt may be lengthened by cutting it in two crosswise and setting in a band of embroidery insertion, using a lapped seam (Chap. II, Par. 139); or lace insertion may be used, sewing it in the same as directed for the dresser scarf (Page 103), except that in this case you baste the lace ⅜″ over the raw edge instead of cutting the material out under it.

**5. With Tucks.**

If there are tucks in the skirt these may be ripped and carefully pressed to provide the required length. (It is better to pull the threads of the stitching than to cut them as there is great danger of cutting holes in the material if you use the scissors or a knife.)

## SUGGESTIONS FOR REPAIRING HEM.

When the edge of a cotton garment is worn it may be trimmed and the raw edges turned in and stitched. A neater way is to rip the hem, fold it back on the right side of the material, stitch it in far enough from the edge to escape the worn places, then turn it back (to its original position) and baste and stitch in place. This second method should be used on woolen garments.

## SUGGESTIONS FOR REPAIRING WORN BANDS.

Where the buttonholes are badly torn, or the material under the buttons, hooks or eyes has been torn away, it is well to rip the band back to a strong place and set on a new piece, making it a continuation of the band. Work new buttonholes, or sew the necessary fastenings on the renewed band.

# INTRODUCTION TO SECTION III

THE projects set forth in this section are a little more advanced than those of the preceding sections, but if students have given careful attention to the detail of the fundamental processes they will not find these lessons difficult.

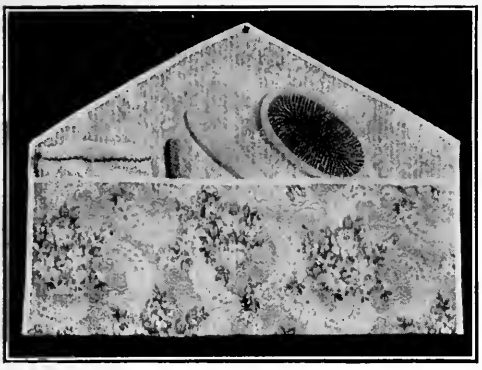
While the projects are not arranged in absolute order of sequence of processes, and while they may not present a constant increase in difficulty, yet the order in which they occur will be found a very satisfactory way in which to take them up with the class. It is not the thought that each student should begin at the first of the list of lessons and complete every one in the section, but it is important that promiscuous selection, prompted merely by curiosity, should not be permitted.

The teacher who understands the strong points as well as the weaknesses of the students can best advise each one what lesson she should undertake in order to give her proper exercise of the ability already acquired, and lead her into new principles and processes in a consistent way.

This must not be interpreted to mean that the choice of the student is to be ignored, in fact the spirit of independent thinking must be encouraged. In each project will be found considerable latitude for the exercise and development of individual taste.

The paragraph references to the Supplement are continued and should have as frequent consideration as is necessary to insure formation of correct habits of work.

# TRAVELING CASE



MATERIALS.

**Cretonne (Chap. I, Par. 12).**

½ yard cretonne at least 17″ wide.

½ yard white rubber lining, same width (if used).

1½ yards bias tape ⅜″ wide.

1 snap.

Thread No. 70.

Needle No. 8.

INTRODUCTORY STATEMENT.

When traveling, time and worry may be saved by having a receptacle for all of your toilet articles so you can carry them with you to the dressing room on the car, or easily find them when needed without looking in the different corners of your grip. The traveling case which answers this purpose has come to be a real necessity.

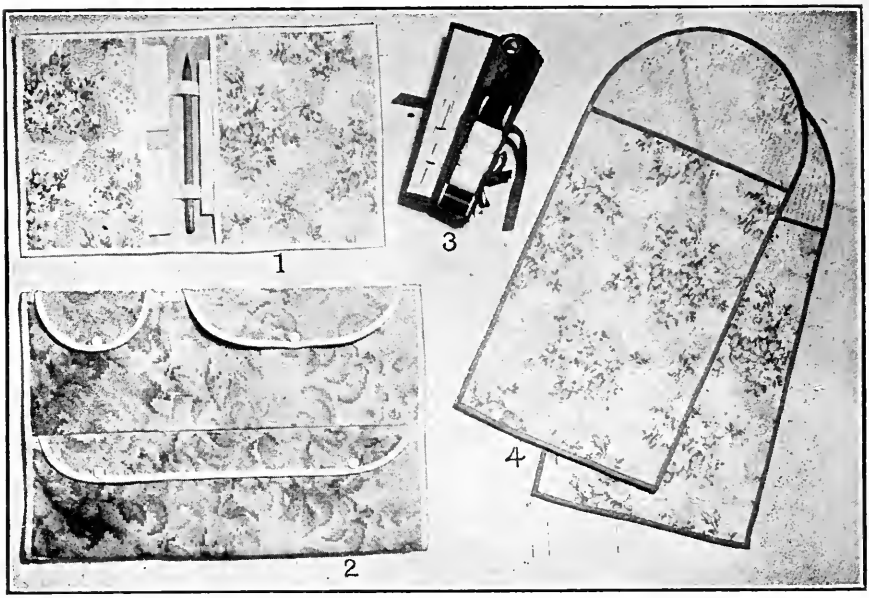
As the traveling case is usually subjected to more or less strain, it should be made of serviceable material. Cretonne is a fabric which lends itself very well to this use. The traveling case is often lined with white rubber cloth, which makes it possible to place a damp tooth brush or wash cloth in the case without danger of injuring or wetting other articles in the grip. Oftentimes the wash cloth is kept in a rubber lined case by itself.

The case shown in this lesson is very simple in construction. However, it will be found very convenient, as it provides pockets for the brush and comb, tooth brush and wash cloth, with sufficient room for other small articles.

**References:**

Educational Needlecraft, Swanson & Macbeth. Man. Arts Press.
Handicraft for Girls, McGauflin. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### STATIONERY CASE.

No. 1. This case is made of cretonne with two pockets the proper size for the envelopes and paper. The edges are finished with bias tape.

### TRAVELING CASE.

No. 2. This traveling case is made of cretonne. The pockets and flaps are separate pieces sewed on. The edges are finished with bias tape. It is lined with white rubber.

### SPOOL CASE.

No. 3. This case is made of green undressed kid, cut out at the corners so it can be folded up to form the oblong case shown in the illustration. The cover is made separate. The edges are bound with green ribbon. Ribbon laced through holes in the sides of the case pass through the spools and hold them.

### SLIPPER CASE.

No. 4. This project consists of two similar cases made of cretonne; each one is just large enough to hold a slipper. The edges are finished with bias tape.

# WORKING DIRECTIONS FOR TRAVELING CASE

## PREPARING MATERIAL.

Straighten two adjoining edges (Chap. II, Par. 102). On the shorter edge, measure out 16½", the width of the traveling case; draw a thread lengthwise and cut on the line. On the longer edge measure down 18", the length of the traveling case before folding. Draw a thread crosswise and cut on the line.

## CUTTING FLAP.

This traveling case is made from a strip of cloth, one end of which is pointed and used as a flap; the other end is turned up to form a pocket. To make the end pointed for the flap, find the center by laying the two long edges together; crease on the fold, open the material. From one corner measure down 4½". Mark with a pin. Fold the cover over until a straight fold connects the end of the center creases and the point marked with the pin. Crease with thumb nail; open material, cut on the line formed by the crease. On the same end, measure, fold and trim off the other corner in like manner.

## FORMING POCKET.

A traveling case is more serviceable if lined with white rubber. If the case is to be lined, it should be done now. (To do tihis, cut a piece of white rubber cloth or oiled silk the same size and shape as the traveling case. Baste it to the case on the edges only, keeping it smooth and free from wrinkles on the surface). The lower edge is to be folded up to the flap to form the pocket. Before folding it, finish the raw edge (at the bottom) with bias tape.

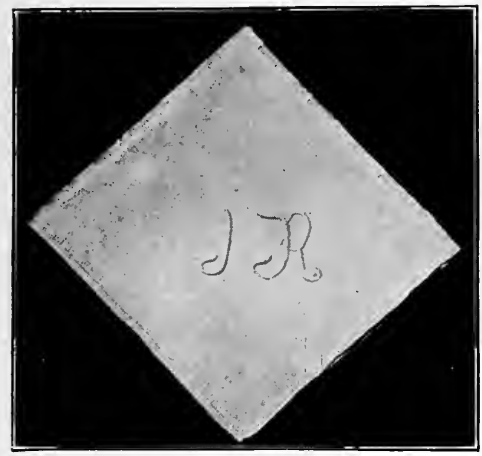
Folded bias tape may be used, or bias strips ¾" wide may be cut and the edges folded in to make them ⅜" wide (Chap. II, Par.143). To sew on the tape, lay the right side of the tape next to the wrong side of the material, with the edges even, baste along the line of the crease with even basting (Chap. II, Par. 103); stitch in place with the sewing machine (Chap. II, Par. 164) or with fine running stitches (Chap. II, Par. 106); remove the bastings, turn the other folded edge of the tape over to the right side of the material, with the edge as nearly opposite the edge of the other side as possible; baste it in place with even basting and stitch close to the edge with the sewing machine. Remove basting thread. As the pocket is to be 6" deep, fold it up that depth (to the beginning of the flap) with the right side out. Baste the edges together with uneven basting (Chap II, Par. 104).

The raw edges of the traveling case are to be finished with bias tape also, fastening the pockets in place at the same time. After turning under one end of the tape, sew it on the raw edge around the case the same way that you sewed it on the edge of the pocket, folding it to fit around the corners (it will not be necessary to sew these folded corners as they are too narrow to require it). Finish the other end of the bias tape by turning it under as you did the first. Remove bastings.

## SEWING ON FASTENERS.

This traveling case is held shut with a snap. Sew the smaller part of the snap on the point of the flap (Chap. II, Par.133) (be careful not to let the stitches show on the right side). To find the place in which to sew the other part of the snap, fold the flap over the pocket, close the lower part of the snap onto the upper part, then while holding the lower part in its proper position, pull the upper part away from it; sew on the lower part of the snap, being careful not to sew through to the back of the case.

If desired, the pocket may be divided into sections suitable for holding different toilet articles. To make a pocket for the wash cloth, make a row of parallel stitching 5¼″ from the edge of the case. Another line of stitching parallel with this, 1″ away, will provide a pocket for the tooth brush. The remainder of the case may be used for the brush and comb as shown in the illustration.



# EMBROIDERED NAPKIN

## MATERIALS.

**Damask Linen (Chap. I, Par. 45).**

1 table napkin.
White Thread No. 80.
Needle No. 9.
Fine embroidery cotton.
Padding cotton.
Embroidery needle.

## INTRODUCTORY STATEMENT.

Fine linen gives a distinction to the appearance of the table which can be obtained in no other way. For this reason, linen has long been popular as the choice table covering. On account of the great demand for this fabric it is frequently adulterated.

To be able to select table linen wisely requires considerable study and experience. Cotton is so cleverly made to imitate linen that it is often difficult to distinguish its presence when mixed with linen. It shows very plainly, however, after the linen is laundered, as the ironing gives linen a fine gloss which cannot be obtained on a piece of material containing much cotton.

The double damask is very serviceable and with careful treatment, table cloths and napkins made from this material will last a number of years. As a good linen gives such excellent service, it pays to finish the edges by hand.

The napkin, finished with a French hem, in this lesson, gives an example of the most common method used in finishing the ends of both napkins and table cloths. This form of hem is very neat and serviceable.

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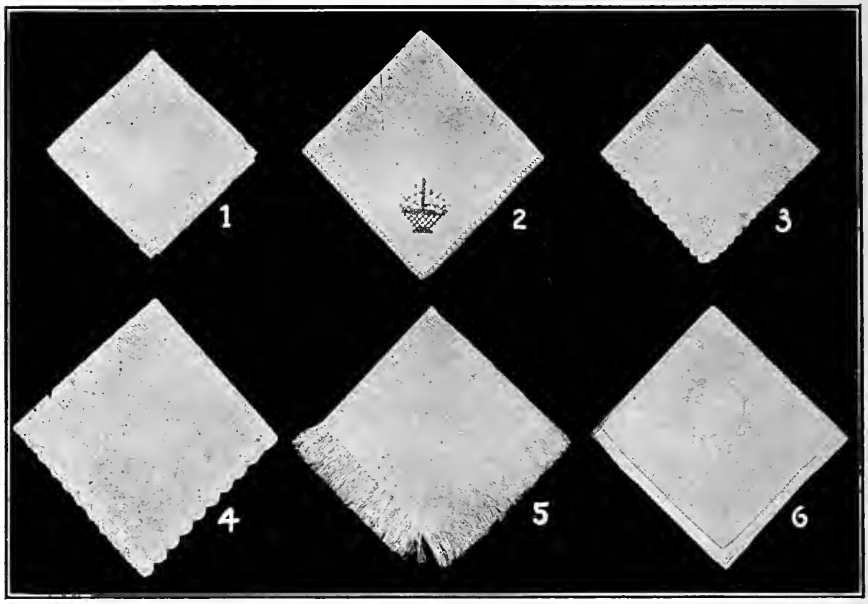
**References:**

Flax, Shelter and Clothing, Kinne and Cooley. Macmillan.
The Linen Industry, Textiles, Woolman & McGowan. Macmillan.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




PLAIN NAPKIN.

No. 1. This napkin is made like the one described in the lesson with the initial omitted.

LUNCHEON NAPKIN.

No. 2. This napkin is made of plain linen. The hems are held in place with double overcasting stitches made to cross each other. The design is worked in cross-stitch.

LUNCHEON NAPKIN.

No. 3. This napkin is finished with a crocheted edge.

LUNCHEON NAPKIN.

No. 4. This napkin is finished with a plain scalloped edge.

FRINGED NAPKIN.

No. 5. This is a luncheon napkin with fringed edges made by hemstitching the napkin about one inch from the edge and raveling the threads up to the hemstitching.

LUNCHEON NAPKIN.

No. 6. This napkin is finished with hemstitched hems, and embroidered with the satin stitch.

# WORKING DIRECTIONS FOR EMBROIDERED NAPKIN

## PREPARING MATERIAL.

Napkins are rarely sold singly; they are usually joined in a long strip with six or twelve in a set; two or three coarse threads mark the dividing line between the napkins. To separate the napkins, cut between two of these coarse threads. If necessary, straighten the edges of the end napkin (Chap. II, Par. 102).

## FINISHING RAW EDGES.

Ordinarily napkins are finished only on the two raw edges, the two selvages being left as they are. The hems of the cheaper napkins which are used daily are sometimes stitched on the sewing machine to save time, but fine table napkins should always be hemmed by hand. The French hem (Chap. II, Par. 119) used to finish the raw edges of the napkin in this lesson is more commonly used than any other. It is neat ,strong and very easy to make. This hem should be rather narrow (about ⅛ or $\frac{3}{16}$" is considered a good width).

If desired, the hems may be finished with hemstitching (Chap. II, Par. 115) or with damask hemstitching (Chap. II, Par. 117).

Luncheon napkins, which are always smaller in size than the regular napkins, may be finished more elaborately. They are usually hemmed on four sides. A hemstitched hem is frequently used; a narrow edging of crocheting is also quite common.

## DESIGN.

Table linen is embroidered very little, as the beauty of the linen is considered its chief attraction, and it is not necessary to enhance it with elaborate forms of needlework. However, it is customary to mark each napkin with an embroidered initial or monogram (interwoven initials). Table linen for a bride elect should be marked with the initials of her maiden name; the matron should, of course, use the initials of her name after marriage. While any style of initial may be used to suit the individual taste, old English or script is probably more commonly used than others.

The initial may be placed diagonally in one corner of the napkin. If the center of the napkin contains a wreath design, the initial may be placed in the center of this design. When this napkin is laundered it should be folded in thirds lengthwise, then in thirds crosswise. This will show the initial in the center of the folded napkin.

## TRANSFERRING AND WORKING DESIGN.

Select an initial. If a commercial pattern is used, transfer the initial to the napkin by placing the rough side down over the place selected, and pressing with a hot iron; remove the pattern. If necessary, transfer your design with carbon paper by placing a piece slightly larger than the initial over the proper place in the napkin; place pattern for the initial over this, pinning it to keep it from slipping; trace the initial with a lead pencil. Remove the pattern and carbon paper; work the initial.

This initial is to be worked with the satin stitch (Chap. II, Par. 131). It should be padded. The padding should be thicker in the center than on the edges in order to make the letter rounding.

Paper Mache letters may be purchased and used in embroidering initials. When they are used it is not necessary to use a design for the initial on the napkin, nor to do any padding. Each paper mache letter should be sewed securely in place with the satin stitch. These letters will crack in time and are not as satisfactory as the letters worked over the padded design.

## FINISHING TABLE CLOTHS.

The ends of the table cloth should be finished the same as the napkins. The initial, or monogram, may be placed in the center, if there is a wreath design (any table decorations in the center of the table will cover this, however). The design is often placed diagonally in one corner inside of the border, or straight across one end (inside of the border).

# SHOP APRON

## MATERIALS.

**Denim (Chap. I, Par. 14).**

¾yard Denim.
2 yards mercerized tape.
White thread No. 50.
Needle No. 6.

## INTRODUCTORY STATEMENT.

When working in the manual training shop, it is quite necessary for a boy to wear an apron of some sort to protect his clothes from the wear of tools and materials and from the spots of stain and varnish which are generally quit plentiful.

This apron should be made rather short so as not to interfere with the free movements necessary in this work. As it is subjected to hard wear it should be made of a strong material. Denim, ticking or duck are generally used.

While a satisfactory apron may be bought, it can be made with less expense at school or at home. In some schools, the girls in the sewing class are very glad to repay the boys for services rendered in repairing equipment in the sewing room by making their shop aprons for them. This shows a fine spirit of cooperation.

The apron shown in this lesson can be very easily and quickly made; the size and arrangement of pockets is a matter to be determined by the wearer.

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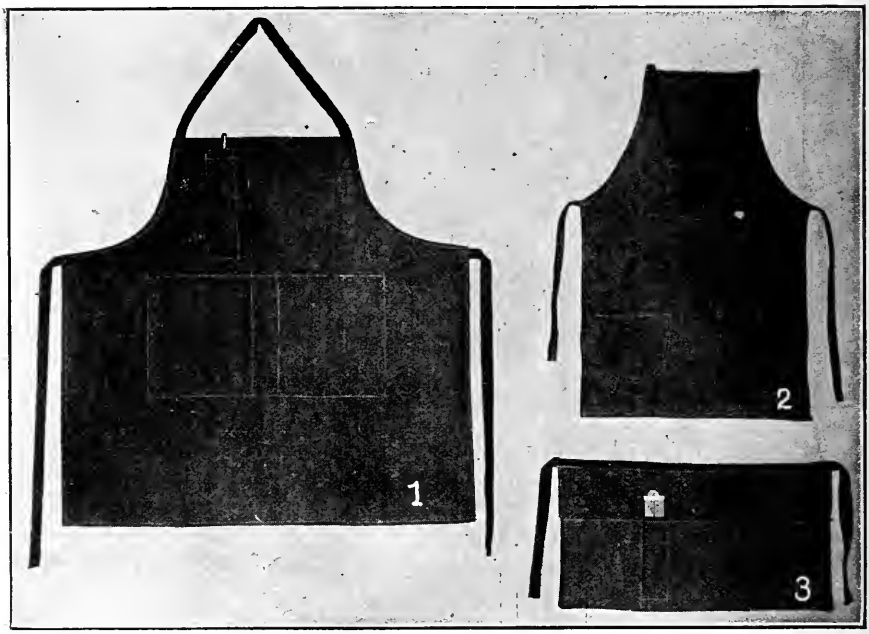
**References:**

Useful Fiber Plants, Dodge.
Spinning and Weaving, Textiles, Woolman & McGowan. Macmillan.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SHOP APRON.

No. 1. This is a very common style of shop apron provided with two large pockets for nails and a small pocket for ruler and lead pencil. These nail pockets should be set on with considerable fullness so they will stand open, allowing easy access to the nails.

### CHILD'S PLAY APRON.

No. 2. This apron may be used by a child to protect the clothing while working in clay modeling, or at mud pie making.

### NAIL APRON.

No. 3. This is a very common style of apron used by carpenters. While it does not offer much protection to the clothing, it is convenient for carrying nails.

# WORKING DIRECTIONS FOR SHOP APRON

## PREPARING MATERIAL.

Straighten the raw edge on one end (Chap. II, Par. 102). Measure down one selvage 27″ (the length of the apron); this may be too long for a small boy. If it is, make it the length desired. Draw a thread crosswise and cut on the line. The selvages may be left to finish the hems on the sides, for the selvages on this heavy material are not likely to pucker when laundered; they will make a firm finish for the hems.

## SHAPING THE APRON.

This apron is curved under the arms, but as no sleeve is inserted, it is not necessary to cut the curves as accurately as you otherwise would. To locate the top of the curve, find the center of the apron lengthwise by folding the two long edges together evenly; crease on the fold. On one end of the apron (this is to be the top) measure out from the center fold 6″ (half the width of the top of the apron); mark with a pin. To locate the bottom of the curve, measure down from the upper unfolded corner 8½″; mark with a pin. With a piece of tailor's chalk, or ordinary crayon, which has been sharpened to a point, mark an inward curve, connecting the two points marked by the pins. Cut through both thicknesses of the material around the curve. If the cloth is too thick to allow you to cut two thicknesses at a time, cut on the curve on the upper side first; use it as a guide to cut out the curve on the other side.

## SEWING ON TAPES AND TURNING HEMS.

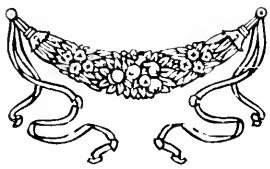
To find the length of the tape for the neck, pin one end of the tape to the top edge of the apron near the arm curve; holding the apron up to the person for whom it is intended, bring the tape around the back of the neck, adjust the apron to the proper length and pin tape on the edge near the other corner of the top of the apron. Cut off the extra tape; divide in two pieces of equal length and use these pieces for apron strings. The tape for the neck is to be stitched in with the top hem of the apron. To do this, unpin the ends of the tape and baste them on the right side of the material, even with the edge in the place they were pinned, near the top of the arm curve.

Fold and baste a ¼″ hem around the arm curve and the top of the apron, turning in the ends of the tape with the hem. Stitch these hems in place with the other hems of the apron. The tapes which are to be used for strings are to be sewed to the straight edges

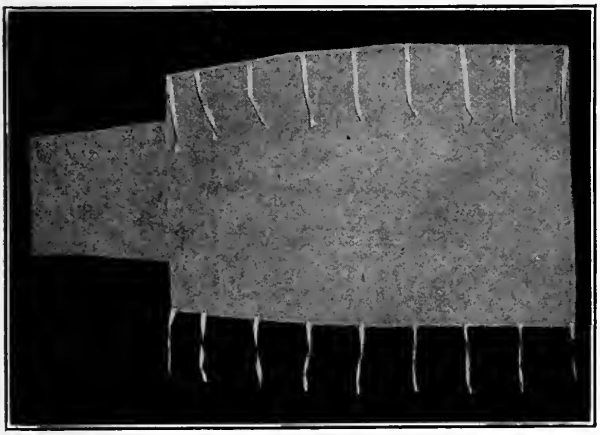
at the back near the arm curves; as they are to be stitched with the hem, lay the end of one piece of tape on the right side of the apron, allowing the end to extend over the selvage about ¼". Turn this edge under and pin it in place. In the same manner place the other piece of tape on the opposite edge of the apron even with the first tape. Beginning at the bottom of each long edge, fold ¼" hem without a first turning up to the arm curve, turning the ends of the tape inside and letting the selvage finish one edge of the hem. Baste with even basting; fold and baste a hem about ¼" wide at the bottom of the apron, stitch the hems around the edges of the apron on the sewing machine, sewing the tape in the edge of the hem as you stitch.

## RULER POCKET (IF DESIRED).

A pocket may be placed on the apron if desired. This pocket may be 5" long and 3" wide with a ½" hem at the top. Turn in the other raw edges, crease and baste with uneven basting (Chap. II, Par. 104). Place it on the apron about 2½" from the left arm hole and a few inches from the top of the apron; baste it in place and stitch around the edges on the sewing machine. A narrow pocket for a pencil may be formed by making a row of stitching through the pocket parallel with the sides.



# IRONING BOARD COVER



MATERIALS.

**Muslin (Chap. I, Par. 27).**

2 yards muslin (unbleached).
4 yards tape.
White thread No. 70.
Needle No. 8.
1 piece drafting paper, 30″x62″.

## INTRODUCTORY STATEMENT.

It is very important that the cover on an ironing board should be kept clean. If it is not it will soil the clothes that are ironed on it. With care, the cover on an ironing board can be kept clean for some time, but on account of dirt and the occasional scorching which ironing boards are almost sure to get, it will eventually need to be removed; if it is tacked to the board permanently this is quite a task.

A cover which can be easily removed and replaced will be found much more satisfactory. Before this cover is placed on it, the ironing board should be properly padded with several thicknesses of canton flannel, heavy outing flannel or felt (a discarded blanket or bed spread will answer this purpose).

The removable cover shown in this lesson is provided with tape strings placed at frequent intervals. These tapes are to be tied together under the board, thus making it possible to adjust this cover to different sized ironing boards, also to draw it perfectly smooth.

Unbleached muslin makes a very satisfactory cover, and since it is not expensive, it is very commonly used for this purpose.

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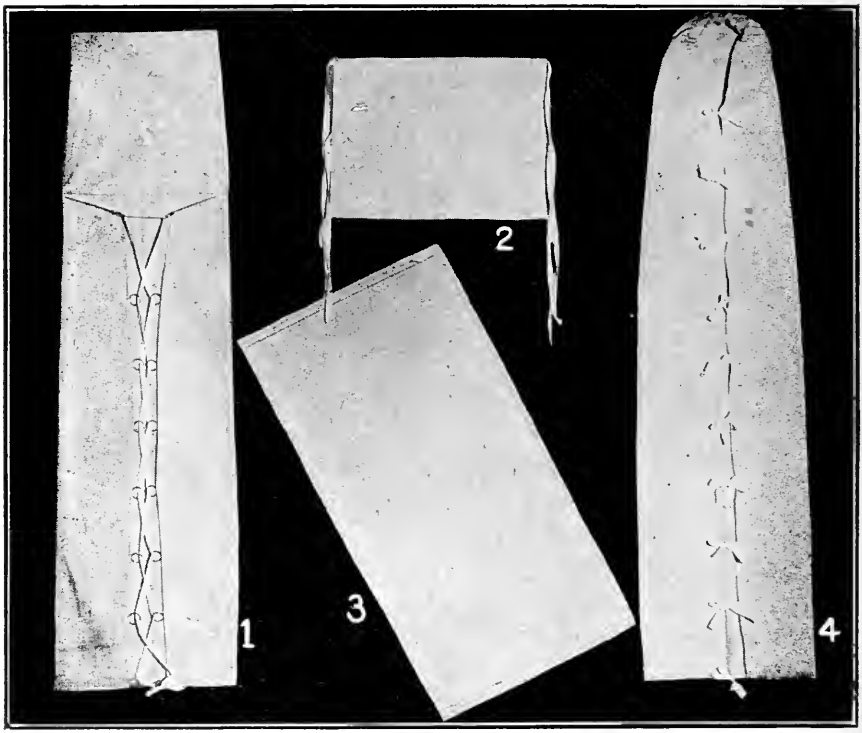
**References:**

Approved Methods for Home Laundering. Proctor and Gamble Co., Cin., O.
Laundry Manual, Balderston & Lemerick. Whitcomb & Barrows.
Laundry Manual, Mrs. Lord. Nelson & Son, N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### LARGE IRONING BOARD COVER.

No. 1. No. 1 is a large ironing board cover, very similar to the one in the lesson. It is provided with rings so as to lace around the board with tape. The top portion of the ironing board cover is a sort of pocket or hood that fits securely over the end of the board.

### PRESSING PAD.

No. 2. No. 2 is a pressing pad made of heavy unbleached muslin of two or more thicknesses. It is provided with tapes with which it may be fastened in place. It is used in pressing laces and very dainty fabrics.

### PRESSING CLOTH.

No. 3. No. 3 is a large rectangular piece of heavy unbleached muslin hemmed on all sides. It is used in pressing garments.

### IRONING BOARD COVER.

No. 4. This is a large ironing board cover gathered at one end and held in place by ties of tape.

## WORKING DIRECTIONS FOR IRONING BOARD COVER

### PREPARING MATERIAL.

If desired you may make a pattern and cut the ironing board cover from it, using the following directions, or you may apply the directions directly to the muslin. Straighten one end of the material first (Chap. II, Par. 102), then fold it in the center lengthwise.

### LAYING OUT THE COVER.

As the dimensions are given for one-half of the ironing board cover folded lengthwise, first find the center of the paper by folding the long edges together evenly. On the straightened end measure out from the center fold 15″ (half the width of the cover at the wide end). Mark this with a dot and call it number 1. From dot 1 measure up on the fold 45″ (the place where the flap begins); mark with a dot, call it number 2. From dot 2 measure out 12″ (the width of the ironing board cover at this point); mark with a dot and call it number 3. Connect dots 3 and 1 with a straight line, using a yard stick and pencil. As half the flap is 5″ narrower than half the ironing board cover at this point, measure back toward the fold from dot 3, mark with a dot, call this number 4. Connect dots 3 and 4 with a straight line. From the folded corner at the wide end of the cover measure up on the fold 60″, the full length of the cover, mark with a dot and call it number 5; from dot 5 measure out 6″ toward the unfolded edge (this is half the width of the narrow end of the flap); mark with a dot; call this number 6. Connect dots 6 and 4 with a straight line; cut out the pattern for the cover, making it the shape shown in the illustration. As the flap is to be made double in order to fit over the end of the ironing board, an extra piece must be cut out for this purpose. Open the paper and pin the flap end over another piece of paper large enough to cut the piece exactly like the flap, allowing ½″ extra on the wide end for a hem. Cut out the extra piece. Fold the long edges of the material for the cover together evenly; crease on the fold; lay the straight edge of the pattern on the fold of the material; pin it in several places to keep it from slipping; cut out the cover.

### SETTING ON TAPES.

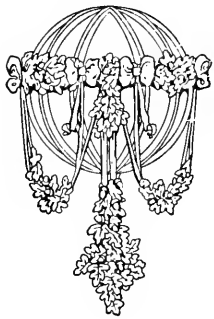
The ends of the tapes to be used to tie the cover to the ironing board are to be folded under with the hems. They should be prepared first. To do this, cut 18 pieces of tape each 8″ long. On the right side of the cover, beginning at the wide end, lay 9 of these

strips on the cloth with one end of each even with the edge of the cover at equal intervals of 5". Fold, baste with even basting (Chap. II, Par. 103) and stitch a hem ¼" wide along this edge of the cover and the end next to the flap, stitching the tapes under edge of the hem. Finish the end of the hem next to the flap by turning in the raw edge and sewing it down with hemming stitches (Chap. II, Par. 114). Fasten the tapes and make a hem on the opposite edge and end of the cover in exactly the same manner.

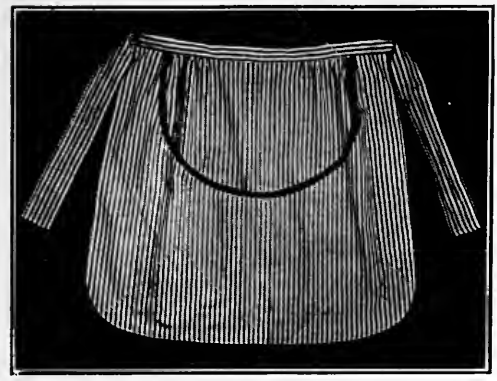
Finish the wide end of the cover with a ¼" hem, the same as the hems on the edges.

## TO MAKE THE FLAP.

Make a ¼" hem on the wide end of the extra piece which is to be sewed on to the flap end of the ironing board; turning the seam toward the wrong side, make the edges even and baste this piece to the flap with a ¼" seam. Stitch it in place on the sewing machine (Chap. II, Par. 164); turn right side out; remove all bastings.



# CLOTHES PIN APRON



MATERIALS.

**Ticking (Chap. I, Par. 34)**
**or**
**Gingham (Chap. I, Par. 19).**

1 yard ticking or gingham.
30″ bias tape ⅜″ wide.
Thread No. 70.
Needle No. 8.

## INTRODUCTORY STATEMENT.

Wash day at its best represents a great deal of hard work, even though modern inventions have done much to relieve the housewife of some of the drudgery. While the laundries are supplied with regular driers in which the clothes are hung and dried very quickly with hot air, there is nothing that quite takes the place of sunshine and fresh air in drying clothes, and in the average home the clothes are still hung out of doors on the line where they are thoroughly sweetened with nature's great disinfectants, sunshine and fresh air.

When clothes are hung out of doors they must be fastened to the line with clothes pins. To save stooping to the clothes basket each time clothes pins are needed, a clothes pin bag of some sort is usually hung over the shoulders or tied around the waist. This bag should be made of some firm material, such as ticking, denim or galatea cloth.

While the clothes pin bag does not offer much opportunity for originality in design, yet the clothes pin apron shown in this lesson has some advantages; it can be tied around the waist, will remain open sufficiently to allow easy access to the clothes pins, and will also afford some protection to the clothing.

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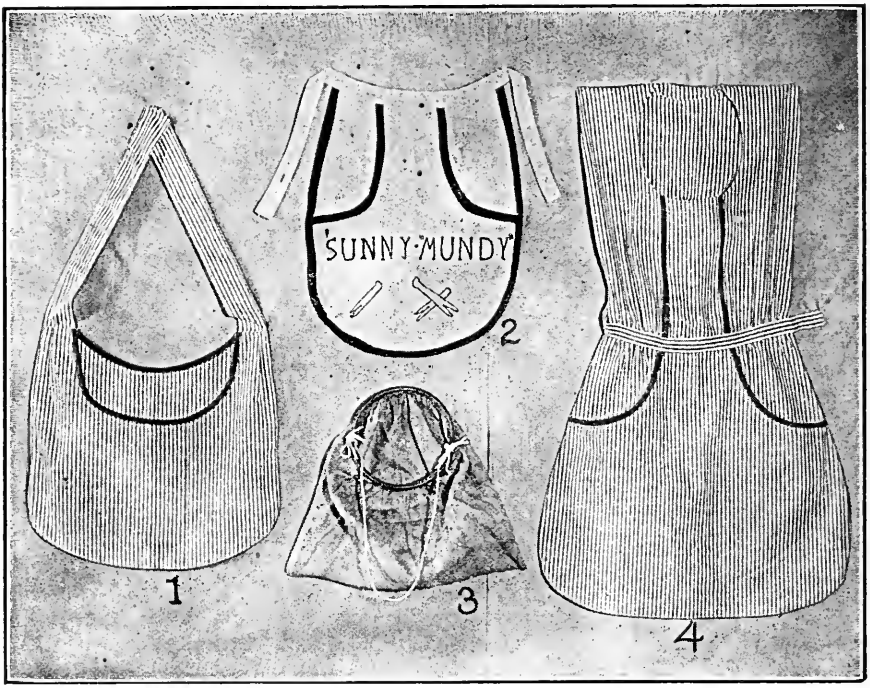
**References:**

Laundry Work, Shepperd. Webb Publishing Co., St. Paul.
House Sanitation, Talbot. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### CLOTHES PIN BAG.

No. 1. This model is made very similar to the one described in this lesson. The strap which is to be hung over the shoulders is substituted for the band which ties around the waist.

### "SUNNY MUNDY" APRON.

No. 2. This apron is also made very much like the one shown in the lesson, the pockets are rounded out at the corners. The outside edge is bound with bias tape the same as that used in binding the pockets.

### CRASH CLOTHES PIN BAG.

No. 3. This is an ordinary bag gathered at the top to fit a pair of embroidery hoops about 6″ in diameter. It should be hung over the shoulders with cable cord.

### CLOTHES PIN APRON.

No. 4. This apron is made from a straight strip of material the same width as the shoulders. A round hole is cut for the neck. One end forms the back and is gathered into a band; the other end forms the front and receives the pocket.

# WORKING DIRECTIONS FOR CLOTHES PIN APRON

## PREPARING MATERIAL.

This apron is to be made from one strip of ticking one yard long by 21″ wide. Straighten one end of the material (Chap. II, Par. 102). Measure down one long edge 36″ (one yard), the length of the apron and pocket. Tear crosswise, or, draw a thread crosswise and cut on the line. Tear off a strip 2½″ wide lengthwise of the material (this is to be used for the band). On one end of the material measure out 21″, the width of the apron; tear lengthwise, or cut on a thread or stripe of the material.

## CUTTING OUT THE APRON.

This apron is to be made by cutting a curved piece out of one end, finishing this with bias tape, and folding it up even with the other end to form the pocket for the clothes pins. To cut out the curve, fold the material with the long edges even, crease on the fold formed in the center. To mark the top of the curve, measure out from the fold on one end 7½″; mark with a pin. On the same end, to mark the bottom of the curve, measure down on the fold 8½″; mark with a pin. Connect the points marked with pins with a curved line similar to the one shown in the illustration. Cut on the line through both thicknesses of the material. To finish the raw edge of the curve, fold it over about ¼″; baste with uneven basting (Chap. II, Par. 104); keeping the edges even baste a strip of bias tape over the folded edge, stretching it around the curve where necessary to keep it smooth; stitch on both edges with the sewing machine (Chap. II, Par. 164).. Remove bastings.

## BINDING AND SEWING UP THE POCKET.

With the bias tape turned inside, fold this curved out end up to the opposite one, making the straight edges even (you will notice about 2″ on each side of this end are left straight). The fold will form the bottom of the apron. Round the corners of the folded edge, as in the illustration. Baste the edges along the sides and bottom together with uneven basting (Chap. II, Par. 104) and stitch in a ¼″ seam with the sewing machine (Chap. II, Par. 164). Remove the bastings, turn the apron right side out and stitch near the edge again on the right side. Divide the pocket into two parts by stitching it to the back of the apron on the center crease.

## CURVING AND GATHERING THE TOP.

To make it fit the curve of the waist at the waist line it is necessary to hollow, or curve the front of an apron slightly. To do this, measure down on the center crease of the apron ½″ from the top. Mark with a pin, fold the apron on the center crease and, beginning where the curved edge of the pocket joins the apron, cut a slightly curved line (through both thicknesses) to the point marked with the pin. As the apron is to be gathered onto the band slightly to make it set neatly, begin 2″ from each side of the center and gather the top of the apron (Chap. II, Par. 141). Draw the gathers tight enough to make each half of the apron 8″ across the top.

## SEWING ON BAND.

Use the strip 36″ long and 2½″ wide for the band. This band is to be made long enough to tie in the back.

To sew it on, first mark the center by folding the two ends together and creasing on the fold. With this center crease placed on the center crease of the apron, sew and baste one edge of the band to the top edge of the apron, turning the seam toward the right side. Stitch together with the sewing machine (Chap. II, Par. 164). Turn in the other edge of the band and fold it over just beyond the first stitching; pin, baste carefully in place, and stitch with the sewing machine. Finish the remaining raw edges of the band with a ¼″ hem stitched on the sewing machine. Make two parallel rows of stitching across the band where it begins to join the apron.

# SCALLOPED TOWEL

## MATERIALS.

**Huckaback (Chap. I, Par. 47)**
or
**Damask (Chap. I, Par. 45).**

1¼ yards of linen toweling.
Embroidery cotton.
Embroidery needle.

## INTRODUCTORY STATEMENT.

Since the ends of the towels must be finished with hems or some stitch like the loop stitch, it is interesting to observe the great variety of ways in which these two methods are varied. The hems are made in varying widths, finished with plain and fancy stitches. They may be left without ornament on the edge or finished with crocheted lace, or tatting, to suit individual taste. The other method, the loop stitch, is employed in making scallops of varying sizes and shapes.

It is always advisable to use a good quality of linen for hand embroidered towels in order that the quality of the material may correspond with the artistic work.

An embroidered initial or design is usually worked above the scalloped edge, but a towel made like the one in this lesson, which is finished with the scalloped edge alone, will be very pleasing.

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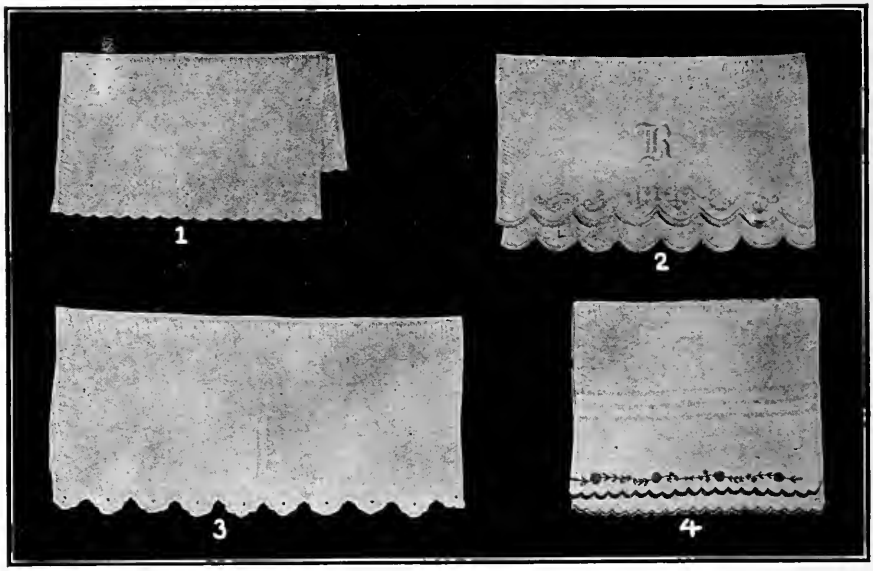
**References:**

Art in Needlework, Day. Manual Art Press.
Embroideries and Their Stitches. Buttrick Pub. Co., N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SCALLOPED TOWEL.

No. 1. This towel has a scalloped edge like the one described in this lesson. A design placed above it is worked with eyelet and satin stitch embroidery.

### FANCY SCALLOPED TOWEL

No. 2. This towel is made with a deep scalloped edge. The design above the edge is worked with cross-stitches. The old English initial is worked with the satin stitch.

### SCALLOPED TOWEL.

No. 3. This towel is finished at the ends with more elaborate scallops than those shown on the other towels; there are 5 tiny scallops included in one large scallop. The towel is embroidered with an eyelet above each scallop and an initial worked with the satin stitch.

### SMALL BATH TOWEL.

No. 4. This towel shows the effectiveness of the outline etching stitch, French knots and lazy daisy stitches worked in colors on the end of a bath towel. The scalloped edge is worked in a color which harmonizes with the colors used in the embroidery stitch.

# WORKING DIRECTIONS FOR SCALLOPED TOWEL

## PREPARING MATERIAL.

Straighten the ends of material (Chap. II, Par. 102).

## TO TRANSFER THE PATTERN.

The scalloped edge used on the towel in this lesson is a plain scallop. It may be designed on a piece of paper in the following manner; draw a pencil line ½″ from, and parallel with, the end of the pattern. Using a penny as a pattern lay out the bottom of the scallops even with this line, with some object about the size of a half dollar, lay out the top edges of the scallops.

If you make your own design it must be transferred to the edge of the towel with carbon paper. To do this, cut a strip of carbon paper a trifle wider than the scallop, place it carbon side down about half an inch above the edge of the towel (the scallops are likely to stretch if worked on the extreme edge). Place the pattern for the scallop over the carbon paper, pin it to the material in two or three places to keep it from slipping, trace around the scallops, remove the carbon paper and pattern and work the scallops.

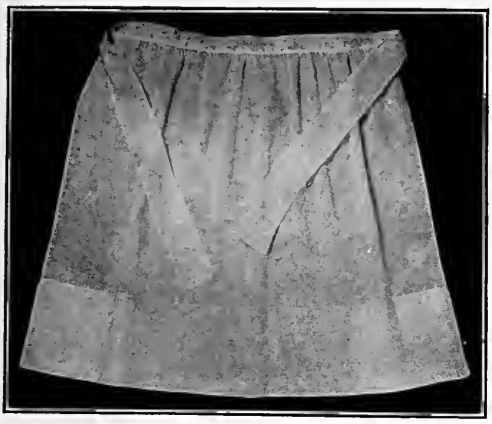
Commercial patterns for scallops are made in long strips and are very easily transferred by placing the rough side down on the desired place and pressing it with a hot iron.

## TO WORK THE SCALLOPS.

When doing embroidery work, most people prefer to keep the cloth smooth by stretching the material over embroidery hoops. It is frequently necessary to baste a straight piece of lawn on the edge below the scallops (so the hoops may hold the material securely). Scallops may be worked with white or dainty colored embroidery cotton; either coarse or fine may be used, but they should be padded with the same colored thread used in working them. The padding may be done by holding a regular padding cotton or rope even with the lower edge of the scallops covering it as you embroider with the loop stitch; if the scallops are used with white thread, they may be padded with darning cotton. (The padding cotton is usually heavier than that used for the finishing stitch.)

To pad the scallops make the outline etching stitch (Chap. II, Par. 125) or the chain stitch (Chap. II, Par. 126), around the edges

of the scallop first, then fill in the centers. The stitches may be rather long but should be kept smooth and even. After the scallops are padded, begin at the left side and work them with the loop stitch (Chap. II, Par. 128), keeping the stitches very close and even on the edges of the scallops. Both ends of the towel should be finished in the same manner. Cut out the scallops and work over the edge with the buttonhole stitch (Chap. II, Par. 136). An initial may be placed in the middle of one end of the towel. This initial can be transferred to the towel in the same manner as the pattern for the scallops; it should be worked with the satin stitch. (Chap. II, Par. 131).



# FANCY APRON

## MATERIALS.

**Lawn (Chap. I, Par. 23).**

1¼ yards lawn.
Thread No. 90.
Needle No. 8.

## INTRODUCTORY STATEMENT.

As there are so many uses for small aprons, it is very desirable to have several of them. A small apron can be worn many times when a large apron would be inappropriate; it is indispensable when preparing a chafing dish supper; it protects the sewing when doing any kind of needle work, and may be worn when preparing or serving a simple meal.

The material used in making a small apron should be dainty. Lawn, organdie, dimity, fine muslin or soft mercerized white goods of any kind is satisfactory. The delicate colored, sheer wash materials are also very popular for this purpose.

Earlier in this book a sewing apron is suggested. It is made in a very simple way while the apron suggested in this lesson embodies most of the principles employed in making any apron which is set on a band. It will serve as a foundation from which to develop almost any style of fancy apron.

**References:**

A Sewing Course, Woolman. Teachers' College, N. Y.
Cotton from Fiber to Fabric, Posselt, Vo. IX.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### FANCY GORED APRON.

No. 1. This apron is made with three gores joined with lapped seams. The slightly curved hem is set on with embroidery insertion.

### FANCY APRON.

No. 2. This apron shows a combination of white and a dainty colored material in a one piece apron with a bib. The colored material is cut to fit the outside edge of the apron and scalloped as you see in the illustration.

### EMBROIDERED APRON.

No. 3. This is a circular apron trimmed with lace sewed on a rolled hem. The apron is embroidered with a combination of satin stitches and eyelets.

### FANCY APRON.

No. 4. This model is much like the one described in this lesson. It is more elaborate with lace trimming and hand embroidery.

# WORKING DIRECTIONS FOR FANCY APRON

## PREPARING MATERIAL.

Straighten one end of the material (Chap. II, Par. 102). On one selvage edge measure down 24½" (the length of the apron plus the hem). Draw a thread crosswise and cut on the line. The strings and band are to be made from the remaining material. Measure out 4" the width of one string. Draw a thread lengthwise. From the line formed, measure out again on the same edge 4", the width of the other string; draw a thread lengthwise. From the line formed measure out 2¼" for the band. Cut on the lines and pin together the pieces for the strings so they will not be mislaid.

## PUTTING ON THE BAND.

As this apron is to be made the width of the material, the selvage edges may be used for the edges of the apron. As it is not gored it is necessary to gather it across the top to make it fit properly.

Before gathering, mark the center of one end, with a pin, call this the top. Gather one edge of the material (Chap. II, Par. 141), draw up the gathers until the top of the apron measures about 16" wide. Find the center of the band by laying the two ends together, crease on the fold; lay this crease on the center crease of the apron; pin and baste one edge of the band to the top edge of the apron, turning the seams toward the right side. (This will be stitched on the sewing machine after the strings have been basted into the ends of the band.) Turn in the raw edges on the ends and the unstitched edge of the band; fold the band over the gathers just beyond the first stitching; pin, baste carefully in place. This is to be stitched with the sewing machine after the ends of the strings are basted in the band.

## TO MAKE THE STRINGS.

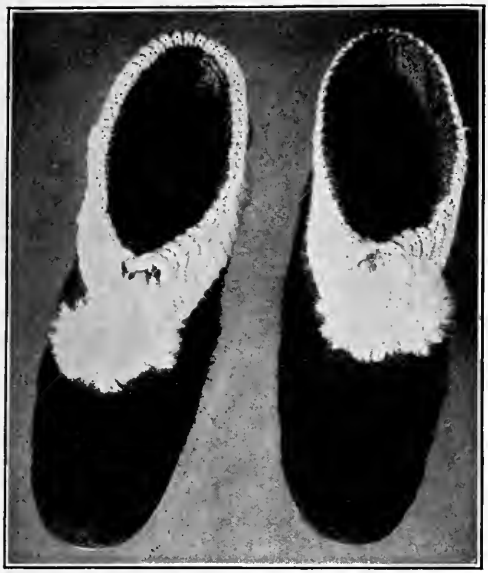
Turn a narrow hem (about ⅛" wide on each long edge), baste and stitch on the sewing machine (Chap. II, Par. 164) or hem by hand (Chap. II, Par. 114). On one end of each string turn a ½" hem; baste and stitch or hem in place. To set the strings into the band, lay two or three pleats in the unhemmed end of each string to make it just fit inside the opening at the ends of the band.

Place the pleated end of one string inside one end of the band about ¼" and baste in place; insert the other string in like manner.

Stitch with the sewing machine on the right side, entirely around the edge of the band.

## PUTTING IN THE HEM AT THE BOTTOM.

Make a hem 5″ wide at the bottom of the apron. If you desire the apron longer, make the hem narrower, or if you would like it shorter, make the hem wider. Baste the hem in place with even basting and stitch in place with the sewing machine. Overhand the open edges of the hem together (Chap. II, Par. 109). This hem may be finished with hemstitching (Chap. II, Par. 115 or 116) or with featherstitching (Chap. II, Par. 121) on the right side.



# BEDROOM SLIPPERS

## MATERIALS.

2 skeins Germantown yarn (color desired).

1 skein Germantown yarn (white or contrasting color).

1 pair slipper soles (size desired).

1 bone hook.

Thread No. 60.

Needle No. 5.

## INTRODUCTORY STATEMENT.

It is quite important that everyone should have some kind of footwear that can be easily slipped on when it is found necessary to walk about the house after the shoes have been removed. This is necessary not only to provide comfort, but also to safeguard the health.

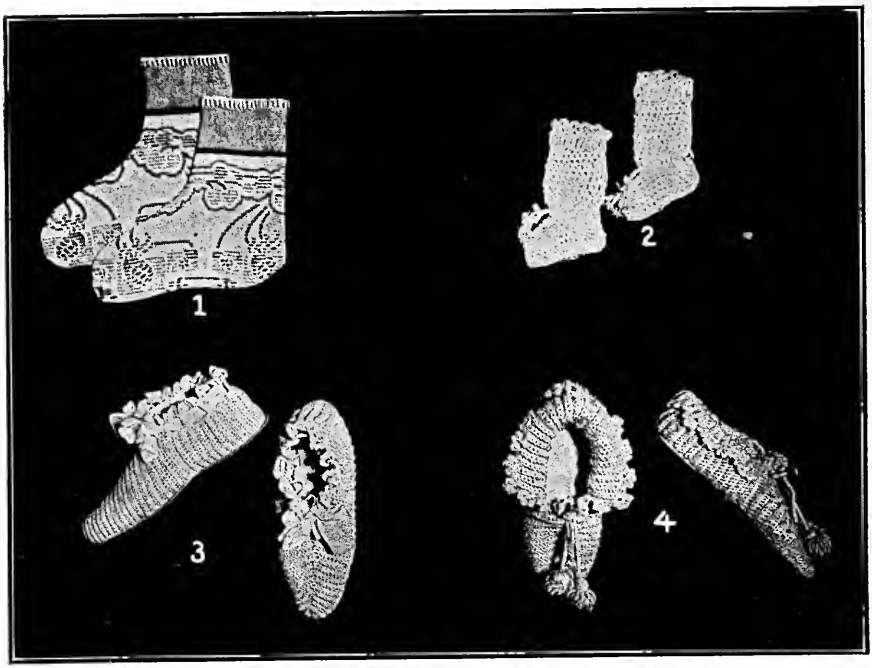
Yarn slippers with soles of soft wooly material will be found very warm, comfortable and easy to slip on. During extremely cold weather they will serve as slumber slippers to keep the feet warm in bed.

The slippers shown in this lesson are easily crocheted; the combination of two contrasting colors makes them very attractive.

**References:**

Book of the Use of Yarns. Horstman Co., Philadelphia.
Art in Needlework, Day. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### BED SLIPPERS.

No. 1. These slippers are made from bath robe material; outing flannel may be used. A stocking may be used as a pattern cutting the slippers considerably wider at the top for the material will not stretch like a stocking.

### INFANT'S BOOTEES.

No. 2. These are crocheted from white Saxony yarn, trimmed with crocheted rows of pink yarn.

### BEDROOM SLIPPERS.

No. 3. The body of these bedroom slippers is crocheted in the same manner as directed in this lesson. The tops are finished with crocheted beading and scallops; bands of elastic run through the beading hold the slippers on the feet.

### BEDROOM SLIPPERS.

No. 4. These slippers are made almost the same as the slippers described in this lesson, the top being finished with a scalloped edge. The ends of the crocheted strings are finished with tassels.

## WORKING DIRECTIONS FOR CROCHETED SLIPPERS

### PREPARING MATERIAL.

The crocheted slipper in this lesson consists of rows of double crocheting which are gradually increased in length from the toe to the top of the instep, and crocheted half this width in a straight strip long enough to fit around the back of the foot and join the instep of the slipper on the opposite side. It is important that you buy the slipper soles the proper size before crocheting the slippers as the top should be fitted to the sole while crocheting.

### CROCHETING THE BODY OF THE SLIPPER.

For a No. 5 slipper sole crochet 13 chain stitches (Chap. II, Par. 155) (a smaller slipper will need fewer chain stitches, but they should be uneven in number). Turn over the work and double crochet (Chap. II, Par. 157), in each chain stitch. In the seventh chain stitch make two crochets (this begins to widen the slipper). Continue double crocheting to the end of the chain. Turn over the work and double crochet into the upper edge of the first row of double crochet stitches, putting in two stitches in the double crochet at the center of the row. Continue working back and forth making rows of double crocheting in this manner, increasing the row with one extra stitch in the center each time until you have reached the top of the instep (about 5¼″).

Begin to make strip to fit around foot as follows: On the last row, working from right to left, crochet up to the center only of the last row of double crocheting. Turn over the work and continue crocheting rows of double crochet until you have a strip long enough to reach around the back of the slipper sole to the edge of the instep. Fasten to the row of double crocheting on the end of the instep by laying the two edges together and drawing the slip stitches through the stitch on the edge of each. This forms the body of the slipper.

### CROCHETING COLLAR OF SLIPPER.

The collar, or rolled over portion of the slipper should be made of yarn of a contrasting color. To make it, crochet a chain of stitches 2″ long. Turn the work and make a double crochet in each chain stitch; continue making rows of double crocheting back and forth until you have a strip long enough to reach around the opening in the top of the body of the slipper.

Laying the long edge of this strip on the inside of the top edge, the ends being even with the center of the instep, slip stitch (Chap. II,

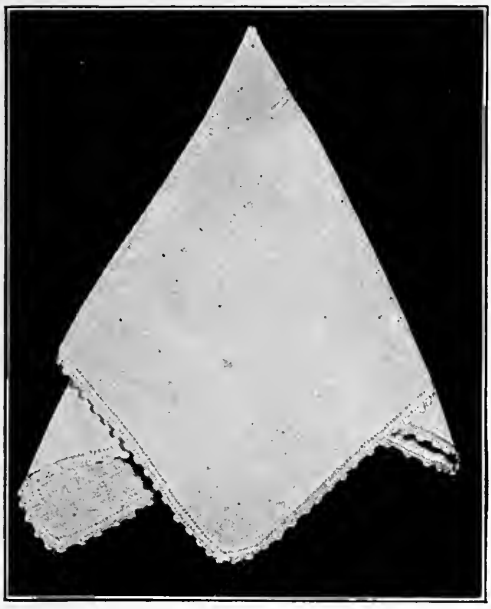
Par. 156) the two edges together; fasten the bottom ends of the collar together about ½″ with slip stitches. This makes the collar fit more closely around the ankle. Turn the slipper wrong side out and overhand it on the inside edge of the slipper sole to the tape provided for that purpose along the edge. Turn the slipper right side out.

## TO MAKE THE POMPON.

Wrap yarn, corresponding with the yarn in the collar, around three fingers of the left hand about 12 times. Slip it off the fingers and tie the strands together with another piece of yarn. Lay the ends of this piece in with the others and about ½″ from the tied place, wrap the strands of yarn several times tightly, with white thread. Cut off the ends of the yarn where they are not tied about 1″ above the thread. Rub the cut ends on the palm of one hand to make them fluffy. Make two of these pompons and sew them together at the closed ends, then sew them on the instep of the slipper below the front of collar.

Make the other slipper in the same manner as this one.

# HANDMADE HANDKERCHIEF



MATERIALS.

**Handkerchief Linen (Chap. I, Par. 46).**

1 piece handkerchief linen 11″ square.

6-strand D. M. C. embroidery cotton No. 25.

Fine steel crochet hook.

Thread No. 80.

Needle No. 9.

## INTRODUCTORY STATEMENT.

There is a notion that a dainty spotless pocket handkerchief is one of the marks of a well bred woman. If you wish to carry a clean handkerchief on all occasions, it is quite necessary that you have a considerable number of them. Although it is possible to buy them at reasonable prices, many girls enjoy making at least some of their handkerchiefs.

Handmade handkerchiefs may be made of fine, soft lawn, but fine handkerchief linen is preferable although it is more expensive. Linen handkerchiefs wear better than cotton ones.

Many people prefer to buy plain hemstitched handkerchiefs and either finish the edges with lace or crocheting; or make an embroidered initial or design in the corner. This saves the time otherwise spent in hemstitching the handkerchief by hand. The handkerchief shown in this lesson is finished with a dainty crocheted edge. It is made entirely by hand.

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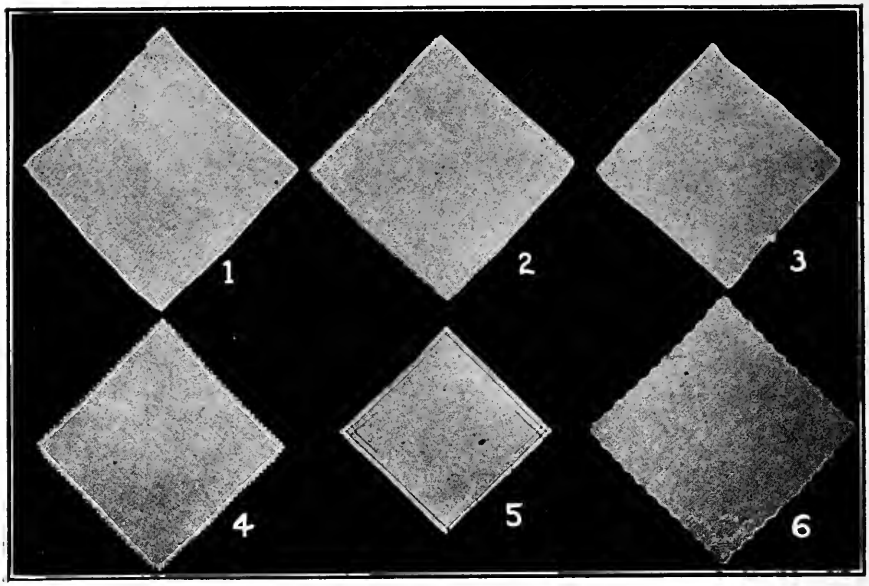
**References:**

Linen Trade—Ancient and Modern, Warden. Longsmans.
Chats on Old Lace and Needlework, E. L. Lowes.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




HEMSTITCHED HANDKERCHIEF.

No. 1. This handkerchief is finished with a narrow hem hemstitched by hand.

FANCY HANDKERCHIEF.

No. 2. This machine embroidered handkerchief is finished with a narrow lace edging sewed on by hand.

FANCY HANDKERCHIEF.

No. 3. This handkerchief is made similar to the one shown in the lesson, except that the machine-made hem is cut down to half its width and the crocheting done over the remaining half of the hem.

FANCY HANDKERCHIEF.

No. 4. This handkerchief shows a more elaborate crocheted edge than No. 3.

HEMSTITCHED HANDKERCHIEF.

No. 5. This hand hemstitched handkerchief is also decorated in two corners with two rows of double hemstitching.

SCALLOPED HANDKERCHIEF.

No. 6. This handkerchief is made with hand embroidered scallops and a hand embroidered design in one corner.

## WORKING DIRECTIONS FOR FANCY HANDKERCHIEF

### PREPARING MATERIAL.

If necessary, straighten two adjoining edges of the material. Measure on each edge 11″ the width and length of the handkerchief. Draw one thread crosswise, another lengthwise; cut on the lines.

### PREPARING HEM FOR CROCHETING.

The crocheted edge on this handkerchief is made over a tiny hem laid around the edges. This hem should be very narrow (about ⅛″ to 3/16″ wide) to give the crocheted edge a dainty appearance. As one thread is to be drawn to help you to keep the bottom of the hem straight and the crocheting even, measure down about ⅜″ from one edge and draw a thread. In the same manner draw a thread ⅜″ from each of the other three edges. On one edge fold a hem with a narrow first turning even with the line left by drawing the thread. Fold and crease a similar hem on the other three edges. Baste the hems in place with even basting (Chap. II, Par. 103).

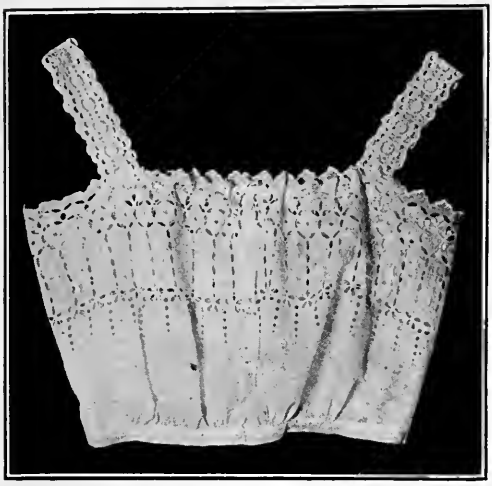
### CROCHETING THE EDGE.

While very fine crochet cotton may be used to crochet this edge, a fine mercerized embroidery cotton is preferable. The 6-strand D. M. C. cotton suggested in the materials will be found very satisfactory. Before using it, unwind it from the skein and wrap it on a small roll of paper, or an empty spool. You are to use but one of these strands for your crocheting. This strand should be saparated from the others and wound on a separate roll before you begin to crochet.

The crocheted edge suggested for this handkerchief consists of about 12 double crochets drawn through the line at the bottom of the hem over the edge, one picot (a loop of chain stitches), 12 more crochets, another picot and so on around the four edges of the handkerchief.

To make this crocheted edge, insert the point of the hook through the material on the line left by drawing the thread; draw a loop of the crochet thread through the material; draw another loop of thread through this one at the edge of the hem; then make 12 double crochets (Chap. II, Par. 157), drawing the thread through the line at the bottom of the hem and finishing the stitch on the edge of the hem

each time; make a picot. To make the picot, make 4 chain stitches (Chap. II, Par. 155) and fasten the last chain stitch into the last double crochet with a slip stitch (Chap. II, Par. 156); continue making the double crocheting as before until you have made 12, then make another picot. Continue in this manner around the four edges of the handkerchief. Fasten the last stitch by drawing a loop of the thread through the first double crochet, then the end of the thread through this, thus tying a knot.



# CORSET COVER

## MATERIALS.

1¼ yards all-over embroidery.
1 strip lawn 3″ wide and length of waist measure plus 2″.
3 snaps.
1 hook and eye, or
3 buttons.
¾ yard embroidery beading.
2 yards ribbon or lingerie tape.
Thread No. 80.
Needle No. 9.

## INTRODUCTORY STATEMENT.

Now-a-days the fabrics used in making separate wash waists are so sheer that it is very necessary to wear pretty lingerie under them. All-over embroidery, wide embroidery, or lace edging made for this purpose with eyelets near the edge through which to run ribbon makes a very effective corset cover and is very easily made.

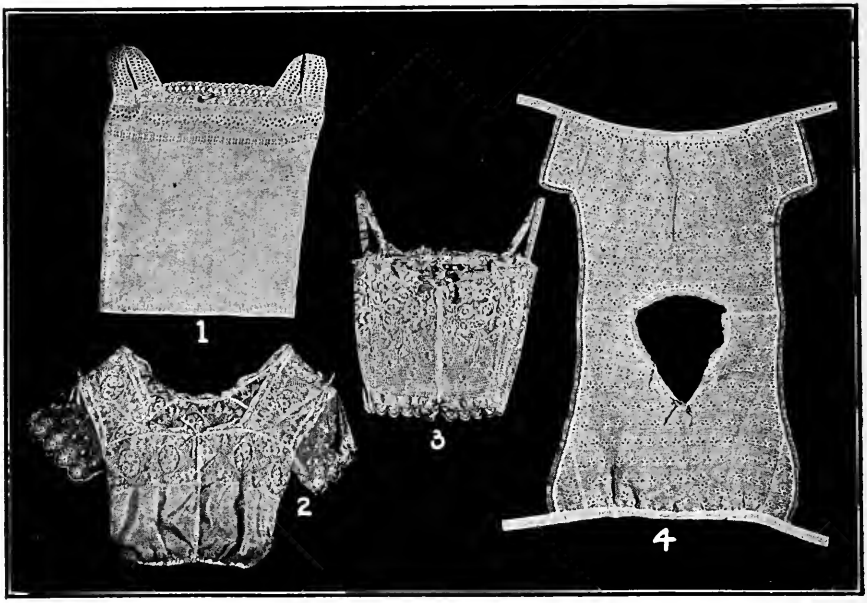
In selecting embroidery for this purpose, examine the edge and see that it is firm, as a poor edge will wear off ragged in a comparatively short time. The corset cover may be combined with drawers in a combination suit.

The corset cover shown in this lesson is made of embroidery edging. If it is not joined to drawers to form a combination suit, it may be finished with a peplum to keep it from slipping up on the corset. This is left to the option of the wearer.

**References:**

Embroidery, W. G. Townsend.
Dress Design, Hughes. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SLIP-OVER CORSET COVER.

No. 1. This corset cover is made of one straight strip of embroidery curved out slightly under the arms and held on the shoulders with straps of embroidery beading. It hangs loose below the waist line.

### CREPE DE CHINE CORSET COVER.

No. 2. This corset cover is very attractive under a thin waist, the lace sleeves being very desirable. The bottom is finished with an elastic band. It may be made in much the same manner as the corset cover described in this lesson.

### LACE CORSET COVER.

No. 3. This corset cover is made of wide lace flouncing designed especially for this purpose. It is fitted slightly under the arms with seams and held in place on the shoulders with straps of ribbon.

### ALL-OVER EMBROIDERY CORSET COVER.

No. 4. This corset cover is made from one strip of all-over embroidery, fitted at the shoulders and curved out to fit the neck. The bands which finish each end cross at the waist line and button at the ends to fit the waist. A commercial pattern may be used for this if necessary.

# WORKING DIRECTIONS FOR CORSET COVER

## PREPARING MATERIAL.

Shrink the embroidery and the lawn for the band by wetting them thoroughly, partly drying and then pressing them. Straighten the two ends of the embroidery (Chap. II, Par. 102). Cut a lengthwise strip of lawn 3″ wide and 2″ longer than the waist measure of the band.

## THE PATTERN.

This corset cover is held on the shoulders with straps of embroidery beading, the scalloped edge of the embroidery forming the top edge of the garment. By modifying it slightly, a regular corset cover pattern with gathered front may be used in cutting out this corset cover. Use a commercial pattern, fitting it to you carefully. You are to make the top edge of your corset cover pattern straight. To do this, hold it up to the body and turn the upper edge under, forming a straight line across the top of both the front and the back of the pattern, the distance desired from the neck.

## TO CUT OUT CORSET COVER.

**Fold** the ends of the embroidery together evenly, then lay the center back of the pattern on the fold formed, with the straight edge at the top of the pattern even with the scalloped edge of the embroidery. Pin it in several places. Lay the center front of the pattern on the front edges of the material or, if more fullness than the pattern allows is needed, place the pattern in from the edges as far as necessary to provide for the extra fullness. Cut out the corset cover.

## JOINING SEAMS, FINISHING ARMHOLES.

A French seam (Chap. II, Par. 137), or felled seam (Chap. II, Par. 138) may be used to join the under-arm seam. Baste the under-arm seams together and finish with the seam desired. Face the curve in each arm hole with a bias strip of lawn about 1½″ wide (Chap. II, Par. 143). To sew on the facing, let the end extend a trifle above the curve of the arm hole, lay it on the right side of the embroidery and first baste, then stitch in place with a ¼″ seam, holding it rather easy around the curve (Chap. II, Par. 164). (If sewed by hand use the combination stitch) (Chap. II, Par. 108). Turn the facing to the wrong side, baste along the folded edge, turn under the raw edge, baste (stretching it if necessary), and sew to the corset cover with the hemming stitch (Chap. II, Par. 114), or stitch on the machine

(Chap. II, Par. 164); turn the raw edges under at the ends and hem neatly. Pin or baste the straps on the top of the corset cover as in the illustration. Turn in a ½″ hem at the front edge.

## GATHERING BOTTOM OF CORSET COVER.

Mark the center back with a pin at the lower edge. Gather the material along this edge to within 2″ of each under-arm seam (Chap. II, Par. 141). Adjust the gathers to make the bottom of back about 9″ or 10″ wide between the under-arm seams.

Beginning 2½″ from the under-arm seams, gather the front pieces along the lower edge to the hems on the front. Adjust the gathers so the bottom of the corset cover will be the same size as the waist measure, allowing 1″ extra for the lapping of the band in front.

## PUTTING ON THE BAND.

Crease center of band crosswise, place on the wrong side of the corset cover with the crease even with the center back. Turn in each end of the band ½″ and pin even with the front edges of the corset cover turning the seams toward the right side, pin the band to the corset cover in several places. Try on; adjust gathers and straps on shoulders; baste and stitch the band and straps in place. Turn in the other raw edge of the band and fold it onto the corset cover just a trifle beyond the first stitching. Pin and baste in place. If a peplum is desired, attach it now. Drawers may be combined with the corset cover by splitting the bottom edge of the band and sewing it to the drawers the same as you have sewed it to the corset cover. Stitch the band to the corset cover, and peplum or drawers. If these are not attached, stitch all the way around the band. Remove all bastings.

## FASTENINGS.

You may sew three snaps on the hems and one hook and eye on the band (Chap. II, Par. 133) over-lapping the band and hems on the front; or buttons and buttonholes may be used placing two buttonholes in the center of the right hem and one crosswise in the band (Chap. II, Par. 136); sew on buttons to correspond with the buttonholes.

## REVIEW QUESTIONS AND PROBLEMS.

1. What material is most suitable for a traveling case? What is it worth per yard?

2. How can you tell whether so-called "table linen" is really linen or cotton?

3. Why is linen preferable to cotton for table cloths and napkins?

4. What treatment is sometimes applied to cotton in order to give it the appearance of linen?

5. Inquire at your local dry goods stores and compare the cost per yard of genuine table linen and cotton.

6. What kind of material is most suitable for a shop apron? Why?

7. For what reasons should an ironing board have a cover? What material is suitable for this purpose?

8. What points may be necessary in a clothes pin bag but not required in a school bag?

9. What material would you use for a clothes pin bag?

10. Explain a method for laying out the scallops on a scalloped towel. What common articles about the home may serve this purpose?

11. What is the purpose of a sewing apron?

12. What must you watch most carefully in order to make an excellent running stitch?

13. How do you explain the fact that most of our mothers and grandmothers were able to do such beautiful plain sewing by hand?

14. Explain two ways in which bedroom slippers may be made. Which do you prefer? Why?

15. What sort of material would you select for a fancy hand-made handkerchief?

16. Design, draw and explain how you could make an attractive handkerchief.

17. What stitches are used in making the corset cover given in this section? What other projects have you made employing those same stitches?

18. What processes have you learned from these lessons which you can use in your home work?

## SUGGESTIONS FOR HOME APPLICATION.

1. While it is very necessary for the beginner to baste seams, hems, etc., before stitching them permanently, the skilled seamstress saves a great deal of time by pinning raw edges together and stitching them without basting. It requires considerable practice to be able to do this successfully.

Using a piece of wash goods that you already have on hand, make a pair of sleevelets similar to those given in this section, without basting them. Time yourself, do your work carefully, and compare the results with work done where you have basted carefully before stitching.

2. Stenciling is used quite commonly for decorating curtains, sofa pillows, table runners and many other similar articles in the home. Make your own design and stencil a sofa pillow, the curtains for your room, or a table runner for a Christmas gift.

3. Sort out the stockings which are too badly worn for further use. Cut off the feet, cut open the legs and join the narrow part of one to the wide part of another, forming a square, or oblong. Hem the joined pieces on the edges with the sewing machine and use for stove cloths; if saturated with furniture polish they will also make excellent "dustless dusters"; if folded in quarters, stitched on the edges with a loop or ring sewed in one corner for hangers they may be used for holders.

4. You may make an excellent broom cover out of a worn Turkish towel. This may be used in dusting hardwood floors, base boards, walls or the tops of doors, or window frames. To make this cover, patch the towel if necessary, cut off the fringe if there is any, fold to form a bag and stitch it together on the sewing machine. Sew a tape on one side near the top with which to tie it to the broom handle.

After you have completed the work in Section III you have probably had considerable experience in the use of the sewing machine. The attachments on the sewing machine add greatly to its value, but it requires considerable practice to use them successfully. You probably have a book of directions which was furnished with your sewing machine; study it carefully for it explains just how to use the different attachments.

The hemmers in particular are used to very great advantage. Unthread the machine and practice using the narrow hemmer on a strip of material.

If you have a number of napkins to hem, try this method of quickening the work: Place the small hemmer on the machine, place the edge of the napkin in the hemmer and fold it in place with the hemmer without having any thread in the machine, then double this hem back on the right side of the napkin and overhand it as usual.

In every household it is frequently necessary to replace worn out articles with new. By careful management the life of many of these worn articles may be prolonged and a considerable saving may be affected thereby. By reading the suggestions given below for the care of linen and worn sheets and discussing the matter with your mother, you may be able to assist her in prolonging the life of these articles.

## SUGGESTIONS FOR CARE OF TABLE LINEN.

Remove spots and mend table linen before laundering. Place the freshly laundered linen at the bottom of the linen pile and thus avoid using the same pieces constantly.

Table cloths usually wear along the place where they hang over the edge of the table. This worn space may be cut out and the table cloth rejoined with a felled or lapped seam. This seam lying on the edge of the table will be scarcely noticeable. A table cloth which is too badly worn to be repaired in this manner may be cut in pieces; the badly worn pieces should be saved to use for polishing cloths; the better pieces may be hemmed and used for lunch cloths, tray cloths, doilies, or picnic table cloths.

## SUGGESTIONS FOR CARE OF WORN SHEETS.

A sheet which is worn in the center may have the worn piece torn out; the selvage edges may then be overhanded together; the torn edges should be hemmed to form the outside edges of the sheet. If this makes the sheet too narrow for a full sized bed, it may be used on a single bed, or a cot.

Another way of using a worn sheet is to tear it in strips about 36″ wide and as long as the end of a comforter or quilt, and stitch the ends together to form a casing which may be slipped over the ends of the comforter to keep it from getting soiled (the ends of the comforters become soiled before the other parts).

Worn sheets make very satisfactory ironing board covers.

# INTRODUCTION TO SECTION IV

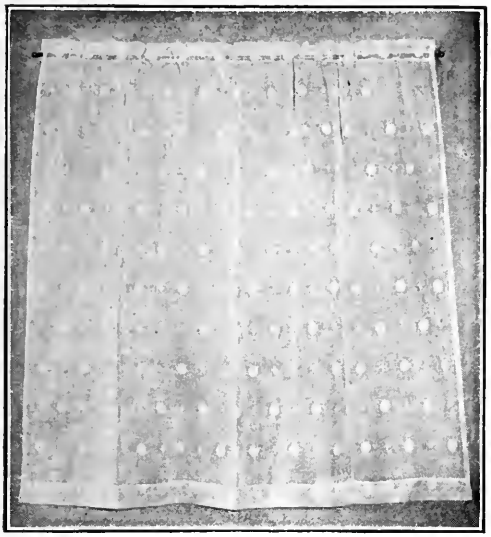
THIS section presents a number of modifications and developments of the elementary processes and principles set forth in the preceding sections. Students who have satisfactorily completed the work of the first half of this book, or its equivalent, should be sufficiently familiar with the fundamentals of sewing to be able to exercise considerable judgment, not only in the choice of projects to be undertaken, but also in modifying those projects and in incorporating original ideas and personal taste in the designs.

A very wide range of ideas is presented in the projects of this section in order to serve as a sort of review covering practically all of the different principles set forth thus far. It also gives an opportunity for considerable choice in projects, thus making it possible to appeal to the individual interest of every member of the class.

Some of the students may prefer to give most attention to the smaller projects which deal somewhat with art needlework. This section offers an abundant opportunity for that kind of work. The color study and design work of the art class should correlate closely with the sewing work.

Others may desire to take up the problems of garment making. The latter portion of this section deals entirely with that phase of the work introducing some of the elementary principles of the subject and employing them on garments which do not necessitate absolutely accurate use of patterns.

In order, however, to lead the student to the proper understanding of the subject of patterns and their functions, references are made to Chapter IV, and, even though the students may be using commercial patterns for the projects which they are making, they should turn to these references and acquaint themselves somewhat with the subject of patterns and how they are drafted so as to use them more intelligently.



# SASH CURTAINS

## MATERIALS.

**Lawn (Chap. I, Par. 23) or Mull (Chap. I, Par. 26).**

Curtain material the length of window plus 4½″ for hems.

Thread No. 70.

Needle No. 8.

## INTRODUCTORY STATEMENT.

Sash curtains are used to cover the lower sash of windows, usually in the bathroom, kitchen and pantry. They should be made long enough to clear the window casings, rather than to hang below them. An extra heading about 1″ deep may be basted in the curtain when it is made, to provide for shrinkage when the curtain is laundered.

As curtains should soften the light, rather than exclude it, sheer materials should be used in making them; white lawn, cheese cloth, voile and marquisette are the materials commonly used. The latter three are suitable for stenciling. The dotted mulls and embroidered muslins make very pretty curtains and require no further decoration.

The curtain presented in this lesson shows the method ordinarily used in making sash curtains. The heading at the top is used to improve its appearance.

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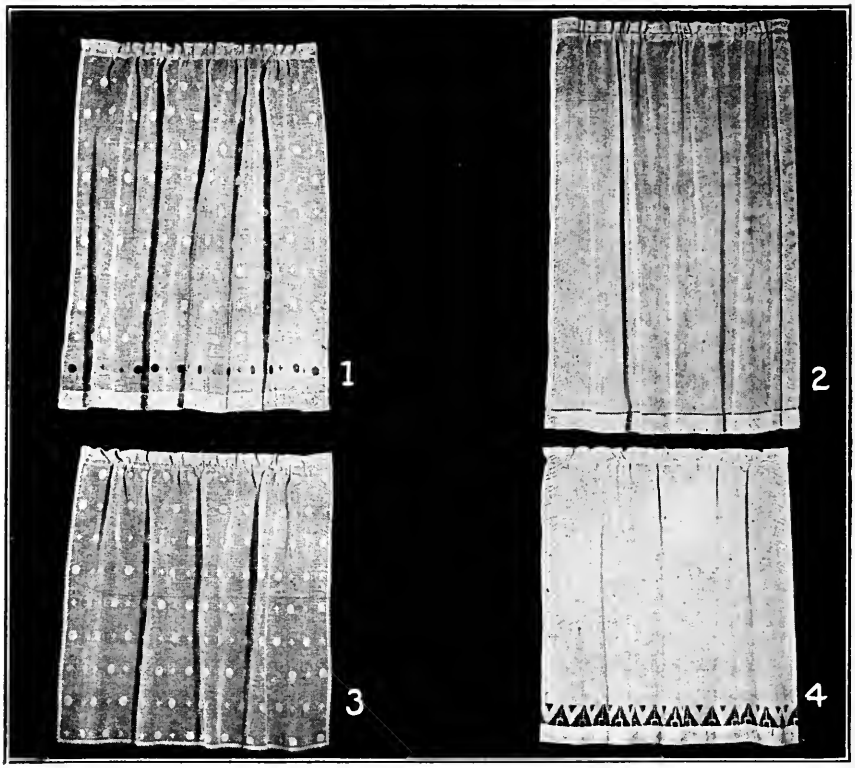
**References:**

Homes and Their Decoration. French. Whitcomb & Barrows.
Home Decoration, Warner. Doubleday, Page & Co.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### EMBROIDERED MULL SASH CURTAIN.

No. 1. Although the dotted mull makes a pretty sash curtain without further decoration, the row of dots above the hem may be embroidered in colors very effectively with the satin stitch, to form a border across the lower part of the curtain.

### HEMSTITCHED SASH CURTAIN.

No. 2. This is one of a pair of curtains; it is finished with a hemstitched hem on one side and the lower end; the material used is curtain voile.

### SASH CURTAINS

No. 3. The edges of this dotted mull curtain are finished with narrow hems and colored rickrack. It makes a pretty bathroom curtain.

### STENCILED SASH CURTAIN.

No. 4. The stenciled border placed above the hem of this curtain makes a very pretty effect.

# WORKING DIRECTIONS FOR SASH CURTAIN

## PREPARING MATERIAL.

As curtain material shrinks considerably when laundered, it is advisable to shrink it before making it into curtains. To do this, wet the material thoroughly, hang it straight on the line until partially dried, then iron it dry. Measure the window on which it is to be hung and allow the amount desired for the hems at the top and bottom. If you do not shrink the material, allow ¾″ extra length for shrinkage, 4½″ were allowed for hems on the curtain for this lesson.

Straighten one end of the material (Chap. II, Par. 102) and measure down from this end on one selvage the length of the curtain. Draw a thread crosswise and cut on the line. If more than one curtain is to be made, cut out the others in the same manner. (If they are to be hung in pairs or in the same room, be careful to make them exactly the same length).

## FINISHING THE LONG EDGES OF THE CURTAIN.

As the sash curtain is to be made the full width of the material, the selvages may be used to finish the long edges, if desired. If there are to be two sash curtains at the window the inside edges of each curtain may be finished with narrow lace. To finish the edge with lace, cut off the selvage, fold, baste, and stitch a narrow hem in place on the sewing machine. Overhand the lace on this edge (Chap. II, Par. 112), or baste it flat on the edge and stitch it on the sewing machine (Chap. II, Par. 164) (make the top tension a little loose to prevent puckering on the edge). or sew with running stitches. The outside edge may be finished in like manner, if desired.

The long edges can also be finished with hemstitched hems. These may be made 1½″ wide. To make them, trim off the selvage, and follow the directions for single or double hemstitching (Chap. II, Par. 115 or 116).

The selvages are left on to finish the long edges of the curtain shown in the illustration.

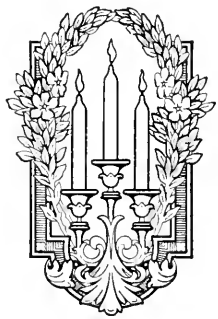
## FINISHING THE LOWER END.

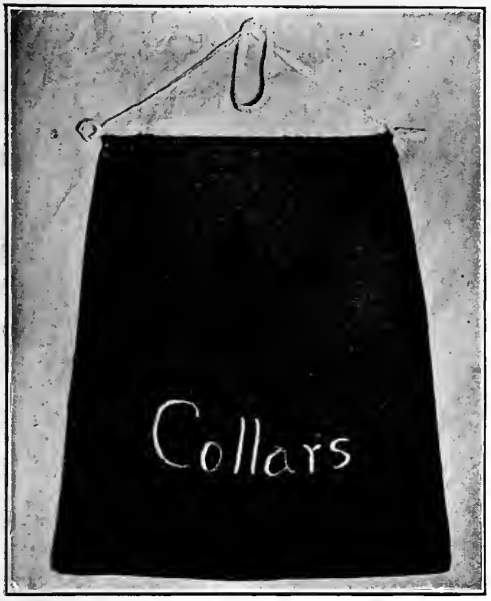
The lower end of the sash curtain is usually finished with a hem about 2″ wide. This hem may be stitched on the sewing machine, hemstitched, or finished with featherstitching (Chap. II, Par. 121, 122, 123). If the end of the curtain is finished with rickrack, or lace, the same as the long edges, the hem should be made narrow to corres-

pond with the hems on the edges; the lace or other trimming should be sewed on in a continuous seam around the bottom and adjoining edges. The hem on the curtain shown in the illustration is made 2″ wide; it is sewed in place with machine stitching.

## MAKING THE CASING AT THE TOP.

The hem at the top of the curtain may be made wide enough to form a casing through which to run the curtain rod (about ½″ to ¾″ wide). A casing is usually placed in the hem, however; the remainder of the hem is to form a heading. To make the top hem with a casing, fold and baste a hem the width desired at the top of the curtain (2½″ is allowed on the curtain in this lesson). If the material has not been shrunk, measure up from the basted edge of the hem the desired width for a temporary casing (¾″). Make a row of running stitches parallel with the edge of the hem. Measure up ½″ above this and make a row of machine stitching for the top of a permanent casing parallel with the edge of the hem. Stitch the hem in place, or sew in place with hemming stitches (if the material has been shrunk, make the hem ¾″ narrower and make only one casing).






# LAUNDRY BAG

## MATERIALS.

**Denim (Chap. I, Par. 14).**

2/3 yard denim.
1 ruler 12″ long or piece of window stick.
14″ cotton tape.
1 yard mercerized braid.
White embroidery cotton.
Embroidery needle.
Thread to match denim.

## INTRODUCTORY STATEMENT.

As the laundry work of the household is usually done but once a week, a place should be provided for the soiled clothes which collect during this time. In many houses a laundry chute is provided which carries the clothes to a receptacle in the laundry. If you have no laundry chute, laundry bags, which can be emptied at the end of the week, or on wash day, will be found very convenient.

As the laundry bag will have to sustain considerable weight, it should be made of firm material and should be large enough to hold at least a week's laundry for one person; galatea, cretonne, denim or Indian Head are very satisfactory materials to use.

While a bag with draw strings at the top might be used, it is somewhat inconvenient to open the mouth of such a bag each time you wish to place a soiled garment in it.

The laundry bag shown in this lesson will be found very convenient as the top is always open ready to receive the soiled clothes. The simple design used in ornamenting it is in keeping with the purpose of the bag.

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**References:**

Care of the House, Clark. Whitcomb & Barrows.
Laundry Work in Theory and Practice, Marsh.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### CRETONNE LAUNDRY BAG.

No. 1. This bag is made with draw strings to close the top. It is made of cretonne and is 18″ wide and 27″ long.

### LAUNDRY BAG.

No. 2. This laundry bag is shaped like an ordinary school bag but is somewhat larger. It is held open at the top with a large embroidery hoop over which the material is hemmed, and slightly gathered.

### DARNING BAG.

No. 3. This bag is made of cretonne. One side has a small piece gathered on it to form a pocket for the darning cotton. The other side has a flap sewed on it; under this flap, oblong pieces of outing flannel are fastened for the darning needles. The draw strings are run through ivory rings.

### WHITE LAUNDRY BAG.

No. 4. This laundry bag is made the same as No. 2 except that it is about twice as large. It is ornamented with a band of filet crocheted insertion.

# WORKING DIRECTIONS FOR LAUNDRY BAG

## PREPARING MATERIAL.

Straighten one end of the material (Chap. II, Par. 102); measure down on the selvage 24″ (the length of the laundry bag); draw a thread crosswise and cut on the line. This bag consists of two pieces, the front and the back; each is made from one-half of this strip of material. To divide the material, fold the selvage edges together evenly; crease on the fold formed and cut on the crease. As the front piece is shorter than the back piece, cut a strip 1¾″ wide off one end of it.

## SHAPING THE FRONT OF THE BAG.

You will notice in the illustration that the front of the bag is curved out at the top. To do this, fold the front piece in the center, lengthwise; pin it to keep it from slipping. On the fold, measure down from one end 8″ (call this the top); mark the point with crayon or a pin, measure in from the unfolded edge on the same end of the material, 2½″; mark with a pin or crayon. With a piece of sharpened crayon connect the two points with an inward curving line; following this line, cut out the curve.

## FACING THE CURVED EDGE.

The curved edge is faced with a bias strip 1¼″ wide. This strip may be cut from the material which was cut out of the curved end of the front. Cut, and if necessary, join several bias strips to make a facing long enough to reach around the curve (Chap. II, Par. 143-144). To sew on the bias facing, let one end extend slightly above the curve; place one edge even with the edge of the curve on the right side of the material and baste it in place with even basting, holding it slightly full around the curve. Turn the facing to the wrong side, baste along the stitched edge, turn under the other raw edge, baste it in place and stitch, or hem by hand. (Stretch it around the curve if necessary to make it lie flat).

## JOINING THE BAG.

Place the right side of the front and the back of the bag together with the straight edges even. Baste and stitch these edges together with a half-inch seam. Overcast the raw edges.

## TO FORM CASING.

At the top of the bag a casing is to be formed to hold a stick on which the fullness of the bag is adjusted.

## ATTACHING CASING TO THE STICK.

Fold the top of the piece toward the front 1¾″, turn in the raw edge, baste and stitch in place. This casing is simply a wide hem. In order to hold the gathers in place, it is necessary to fasten the ends of the casing to the stick. To do this, cut notches ¼″ deep on the top and bottom edges of the stick ½″ from each end. Wrap the stick several times with thread in these notches. Fasten the thread securely. Turn under the edge and sew one end of a piece of cotton tape 14″ long to the thread in first notch; bring it over both ends of the stick to the other threads wrapped in the notches and sew it securely.

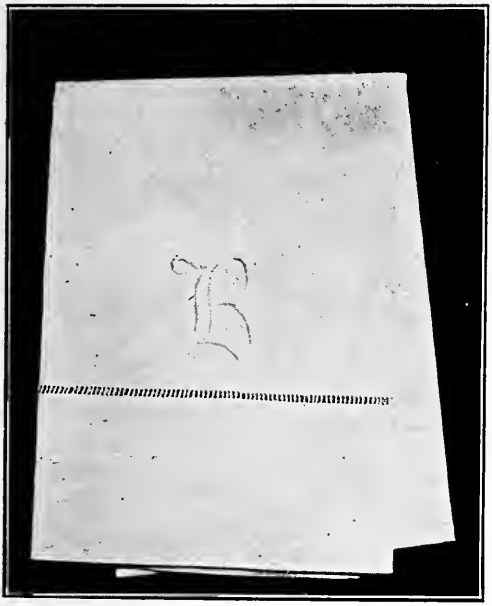
Insert the stick in the casing and overhand the ends of the casing catching the stitches through the tape on the ends of the stick. Adjust the fullness evenly on the stick.

## THE HANGER.

Make a loop at each end of the mercerized tape and sew it to the top corner of the laundry bag to form a hanger, as shown in the illustration.

## THE DESIGN.

The letters for the design may be drawn on a piece of paper and transferred to the laundry bag with carbon paper; trace over letters with sharpened crayon. A commercial pattern may be used if desired. If a commercial pattern is used, select one in which the design is stamped in yellow (the yellow design will show more clearly on dark material). Work the letters with the satin stitch (Chap. II, Par. 131).



# PILLOW CASE

## MATERIALS.

**Muslin (Chap. I, Par. 27).**

1 yard muslin, width desired for length of pillow case, or

1 yard pillow tubing.

Thread No. 70.

Needle No. 8.

Embroidery cotton.

Padding cotton.

Embroidery needle.

## INTRODUCTORY STATEMENT.

Pillow cases are counted among the household necessities. They not only preserve the life of the pillows by protecting them from wear, but also make it possible for the head to have a clean place on which to rest, for they can be changed as frequently as necessary.

Pillow cases may be made from unbleached muslin, the muslin being formed into a bag-like case, with a seam at one end and side and a hem at the open end. Cheap, white muslin may be used in the same manner. The better grades of muslin are woven into pillow tubing of different widths. Linen is also used in making fine pillow cases; for pillow cases on which fine handwork is to be done, linen is especially desirable.

While pillow cases may be made with a machine hem, the pillow case shown in this lesson is an example of one of the attractive ways in which they may be ornamented with handwork.

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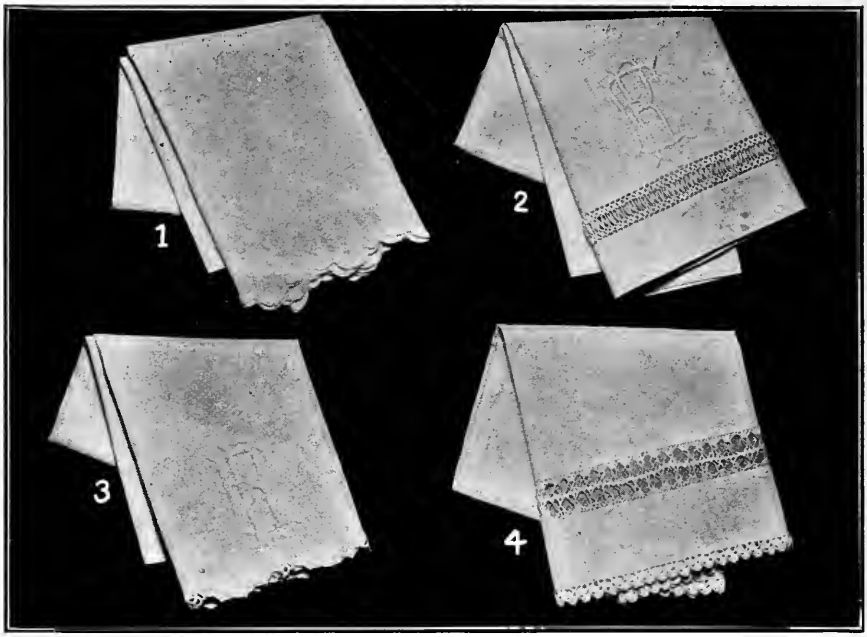
**References:**

The Furnishing of a Modest Home, Daniels. Atkinson, Mertzer & Grover.
Some Principles of Every-day Art, L. F. Day. Scribner.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### EMBROIDERED PILLOW CASE.

No. 1. The end of this pillow case is finished with a fancy scalloped edge. The embroidered design is worked with the satin stitch.

### FANCY PILLOW CASE.

No. 2. Coronation braid may be combined with crocheting stitches to form a band of insertion; this makes very attractive trimming for a pillow case. The monogram placed above the insertion is embroidered with the satin stitch.

### FANCY PILLOW CASE.

No. 3. The end of this pillow case is finished with narrow crocheted edging. The monogram placed above it is worked the same as in No. 2.

### FANCY PILLOW CASE.

No. 4. The crocheted insertion set above the hem of this pillow case was made on a hair pin; it is called hair pin lace. The lower edge of the hem is finished with a crocheted scallop.

# WORKING DIRECTIONS FOR PILLOW CASE

## PREPARING MATERIAL.

Straighten the ends of the material (Chap. II, Par. 102).

## JOINING SEAMS.

If a straight piece of muslin is used for the pillow case it will be necessary to join it on one side as well as the bottom. The most desirable way to join the side of the pillow case is to lay the two selvage edges together evenly, baste, and stitch them with a ¼″ seam, or turn the selvages back about ¼″ and overhand a seam. The bottom of the pillow case should be finished with an overcast seam, or stitched on the sewing machine. Fold the material in the middle making the selvage edges exactly even (to form the side seam), stitch the side and the bottom making it a ¼″ seam; overcast the raw edges at the bottom. These edges may be joined by hand if desired. To do this, turn the edges back ¼″ on wrong side of the material and make an overhand seam (Chap. II, Par. 110). Overcast the edges in the same manner as for the stitched seam.

If pillow tubing is used, make a ¼″ seam at the bottom only. Stitch with the sewing machine, or overhand as suggested above. Overcast the raw edges.

## FINISHING THE OPEN END.

The open end is finished with a hem from 2″ to 3½″ wide. This hem may vary in width to suit personal taste. It may be stitched on the sewing machine or hemmed by hand. The pillow case shown in the illustration is finished with a double hemstitched hem. To make this hem, measure up twice the width desired for the hem plus ¼″ for the first turning; draw a thread. Draw three or four more threads toward the center of the pillow case, fold and baste the hem in place even with the edge of the drawn thread (Chap. II, Par. 103); double hemstitch in place (Chap. II, Par. 116).

## TO SET IN INSERTION (IF DESIRED).

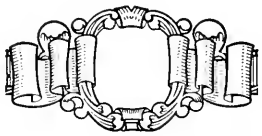
It may be desirable to trim the pillow case above the hem with a band of crocheted insertion or with tatting. To do this, after straightening the edge of the material on the end of the pillow case and sewing up the side seam, cut a strip off the end twice as wide as the width desired for the hem, plus ½″ for under turnings. On the piece cut off turn under the raw edges ¼″ toward the wrong side, fold these edges together evenly and baste with even basting. Make a

narrow hem on the open end of the pillow case, turning it to the wrong side. Join the insertion at the end if necessary and overhand one edge to the end of the pillow case (Chap. II, Par. 112). The part cut off is to be set onto the insertion. Be careful to keep the seam of this piece even with the side seam of the pillow case; overhand the lace to the basted edge of this strip. Remove bastings.

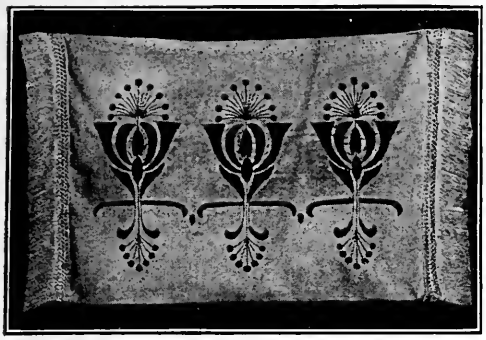
## THE INITIAL.

The initial used on the pillow case should be rather large; that is, from 2″ to 2½″ long. It is placed about ½″ to 1″ above the hem, in the center of the pillow case. You may use a commercial pattern, or, you may design your own letter. If a commercial pattern is used, place it rough side down, on the desired position and press it with a hot iron. Remove the pattern and work the initial. If you use your own design, transfer it with carbon paper. Use carbon paper a trifle larger than the initial; place it carbon side down on the pillow case, place the initial over it, pin in several places to keep it from slipping; with lead pencil trace around the initial. Remove the pattern and carbon paper and work the design.

To work the initial, pad it, rounding it slightly in the center, and work it with the satin stitch (Chap. II, Par. 131).



# SOFA PILLOW COVER



MATERIALS.

**Linen (Chap. I, Par. 40), in natural color.**

32″ art linen, 22″ wide.
32″ linen fringe.
Embroidery cotton.
Embroidery needle.
Thread No. 70.
Needle No. 8.

## INTRODUCTORY STATEMENT.

The sofa pillow is particularly suggestive of comfort and should be used for that purpose rather than for an ornamental one. However, if its cover is made of pretty cretonne, or decorated with hand embroidery which harmonizes with the color scheme of the room, it will add a decided touch of beauty to it. Harsh, stiff materials should be avoided in making a pillow. Any kind of decoration which makes it uncomfortable for the head to rest upon, is in poor taste.

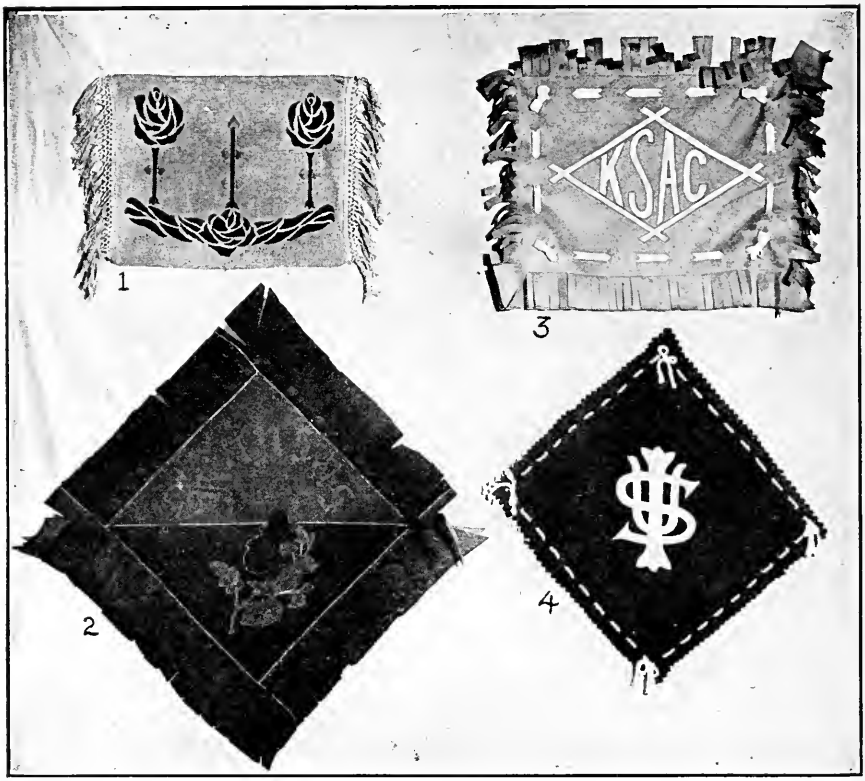
A pillow with a bright cover is suitable for a room with plain curtains and rug which needs a bit of color to brighten it. If the curtains, the wall paper, and the rug have considerable design in them, the sofa pillows should be plain or they will give a spotty appearance to the room.

In selecting your material and designs for this pillow carefully consider the room in which it is to be used.

**References:**

Home Decoration, Ohio State University Extension Bulletin.
Art and Economy in Home Decoration, Priestman. Whitcomb & Barrows.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### CRASH PILLOW COVER.

No. 1. This pillow cover is made about the same as the one described in the lesson; the embroidered design is different, but the same stitches are employed in making it.

### COLLEGE PILLOW.

No. 2. This pillow is made of two shades of felt (the college colors). The designs and letters are cut out of felt and stitched to the top of the cover. The edges are laced together with strips of the felt.

### COLLEGE PILLOW.

No. 3. This pillow is also made of felt; the college colors are used, but are combined in a different manner than in No. 2.

### MONOGRAM PILLOW.

No. 4. On this felt pillow cover the monogram of the college cut out of felt is used to decorate the top. The edges are laced together with cable cord.

## WORKING DIRECTIONS FOR SOFA PILLOW COVER

### PREPARING MATERIAL.

Straighten one end of the material (Chap. II, Par. 102), measure down on the selvage 32″ (twice the width of the pillow).

### DRAWING DESIGN.

The pillow cover should be embroidered before the seams are sewed together. The design shown in the illustration is intended only as a suggestion. Each girl should draw a suitable design for her own pillow (this design should be worked out in the drawing class). When drawing a design for a pillow cover keep in mind the purpose which the pillow is to serve. The use of beads, heavy braid and elaborate embroidery are not in good taste for a sofa pillow. You should plan a simple design, but make it attractive by doing it very carefully.

### TRANSFERRING THE DESIGN.

After you have designed your pattern transfer it to the proper position on the material. To do this, place a piece of carbon paper, carbon side down on the pillow cover, pin pattern over it, being sure to pin it sufficiently to avoid slipping. Trace the pattern with a lead pencil. Remove the pattern and carbon paper.

The sofa pillow in this lesson is worked with the satin stitch (Chap. II, Par. 131) and outline etching stitch (Chap. II, Par. 125). Consider the color scheme of the room in which this sofa pillow is to be used, then select colors that will be suitable for your embroidering. Work this design very carefully for this is the portion of the work from which your skill will be judged.

### JOINING THE SEAMS.

As this pillow cover is to be made of one piece of material, fold the two edges together evenly with the wrong side out. On one end baste and stitch the edges together with a ¼″ seam (the other end is to be left open to put in the pillow). Also stitch the long side with a ¼″ seam, turn the pillow cover right side out.

### TO SEW ON THE FRINGE.

As the fringe is not used entirely around the pillow, cut it into two equal parts. Finish the ends with narrow hems (Chap. II, Par. 114) making each piece when hemmed just long enough to finish one end of the pillow as shown in the illustration. Lay the straight edge of one piece of fringe flat on one end of the pillow allowing it to

overlap about ½" (be sure it overlaps evenly across the end of the pillow). You should pin it on, baste it in position if necessary. Sew the fringe onto this edge with fine running stitches. Make a second row of running stitches parallel to the first on the extreme edge of the pillow cover.

NOTE: The opposite end of the pillow cover is left open to receive the pillow. The fringe on this edge must therefore be sewed only to the top portion of the cover.

Turn in the edge of the top side of the cover about ¼", pin or baste the fringe on the upper side of this edge and with running stitches sew it in place as you did on the other end.

## PUTTING IN THE PILLOW.

Any pillow which will fit the cover may be used. Slip the pillow into the opening and overhand the edges together neatly under the fringe.

# TABLE COVER

## MATERIALS.

**Linen (Chap. I, Par. 40).**

1½ yards Art linen 18″ to 22″ wide.

3 shades embroidery cotton.

Black embroidery cotton.

Embroidery needle.

Linen colored thread for hemstitching.

## INTRODUCTORY STATEMENT.

As the top of a library table is usually made of cabinet wood with a fine finish, it should be protected from mars and scratches. For this purpose some kind of table cover is quite necessary. The light silk Oriental rugs, which are very expensive, are sometimes used for this purpose; leather also makes an attractive cover, but the table covers made of strips of natural linen or crash are cheap, durable, easily cared for and may be made very attractive with different kinds of handwork.

The table cover shown in this lesson is an example of one made of linen finished at the ends with fringe, and decorated with a hand embroidered design. The shades of brown, used in working this table cover will make it harmonize very nicely with a room in which the prevailing tone is brown.

**References:**

Home Economics, Parloa. Manual Arts Press.
Household Arts, Mrs. Candace Wheeler. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### STENCILED TABLE COVER.

No. 1. This table cover is made of a strip of linen crash; it is finished with a double hemstitched hem at each end; it is made long enough to hang over the end of the table about 6″. The colors used in the stencil are soft, subdued shades of dark green and red; these colors will not be out of harmony with the color scheme of almost any room in which it might be used.

### GAME TABLE COVER.

No. 2. This cover may be made of white linen, white poplin or Indian head. It is made to place on a game table for the purpose of protecting the sleeves of the players. The tapes sewed on near the corners are used to tie the cover to the legs of the table. The band of filet crocheting in the center of the cover is buttonholed in place.

# WORKING DIRECTIONS FOR TABLE COVER

## PREPARING MATERIAL.

If the material is purchased 18″, 20″ or 22″ wide (which are the usual widths) it will be used without removing the selvages. If art linen is not used, and the cover is cut from wider material (if there is no selvage) carefully straighten the edges of the material (Chap. II, Par. 102) making the piece the same width at each end. Finish both edges with a small flat hem which may be made either by hand (Chap. II, Par. 114), or stitched on the sewing machine (Chap. II, Par. 164).

The length of the cover may be varied to suit the size of the table upon which it is to be used, about a yard and a half is a convenient length. It should be long enough to overhang a few inches at each end of the table, preferably so the entire design will be on the part that overhangs.

## MAKING THE FRINGE.

Draw a thread and straighten the end (Chap. II, Par. 102). Measure up from this straightened end as far as desired for the length of the fringe (about 4″ or 5″ will be satisfactory). Draw several threads (do not turn a hem) ,hemstitch across the end making the stitches catch in the main part of the cover (Chap. II, Par. 115), pull out the remainder of the threads below the line of hemstitches. This will leave all of the warp threads hanging free to form the fringe.

## TYING THE KNOTS.

These threads are to be divided into equal groups and tied in knots as may be seen in the illustration at the front of the lesson. Divide the threads into groups of about eight threads each. Commencing at one edge, tie the first group in a knot with the fourth group letting the knot come down about 1″. Tie the second group and the sixth group in similar manner, then the third and eight group, then the fifth and tenth, then the seventh and twelfth, then the ninth and fourteenth and so on across the end of the cover.

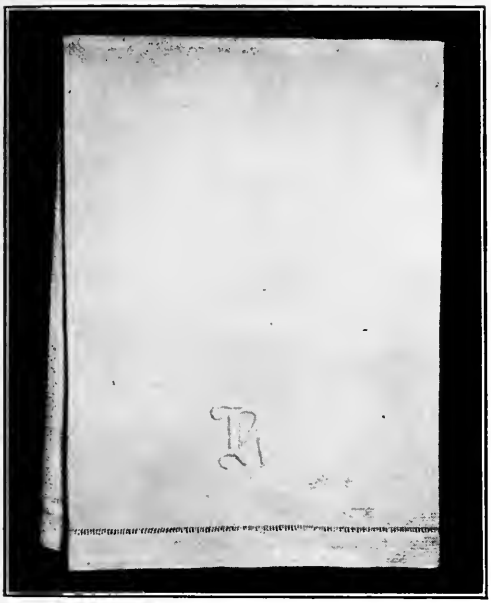
These groups of threads should be tied in such a way as to form an even row of knots equally distant from the hemstitching. If desired, other designs may be worked out by dividing the threads in different groups and tying in different ways.

Make the fringe on the other end and tie the knots in exactly the same way.

## THE DESIGN.

The table cover is to be decorated with an embroidered design. This may be drawn free-hand on a piece of paper, afterwards transferred to the cover. This method is recommended as it will give an opportunity of using in the sewing class some of the things worked out in the study of drawing. After working out the design, transfer it to the material by using a carbon paper. Place the carbon side of the paper next to the linen, pin the design over it in sufficient number of places to prevent slipping, then carefully trace the design with a pencil. Remove pattern.

A commercial pattern may be used if preferred; place the rough side of the pattern next to the goods and press with a hot iron. Outline all of the parts of the design with the outline etching stitch in black (Chap. II, Par. 125). The larger parts of the embroidery pattern are to be heavily padded. This padding should be carefully done so as to give a rounded appearance to the finished work. The embroidering is done with the satin stitch (Chap. II, Par. 131). The opposite end of the cover may be embroidered with similar design.



# GUEST TOWEL

## MATERIALS.

**Huckaback (Chap. I, Par. 20 or 47) or**

**Damask (Chap. I, Par. 13 or 45).**

¾ yard linen toweling.
Embroidery cotton.
Embroidery needle.
Padding cotton.
Thread No. 70.
Needle No. 8.

## INTRODUCTORY STATEMENT.

As the name indicates, the guest towel is designed especially for the use of guests. It is made smaller than the ordinary towel; when a towel is likely to be used only a few times it is very convenient, because it is easily laundered.

The guest towel should be made of the same kind of material as other fine towels, woven in a narrower width; huckaback or damask linen are the materials generally used. The ends are usually finished with double hemstitching, embroidered scallops, crochet or some other kind of handwork; the body of the towel is also frequently embroidered or decorated in some way.

The guest towel shown in the lesson is finished with double hemstitched hems and marked with an embroidered initial. Cross-stitch work is used very effectively in embroidering this kind of towel.

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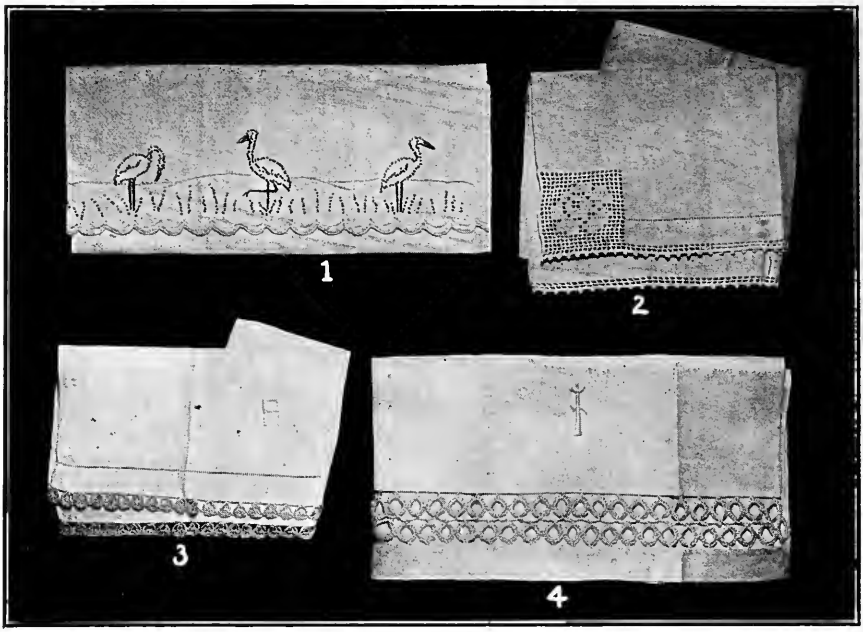
**References:**

Home Problems from a New Standpoint, C. L. Hunt.
Arrangement of Home Furnishings, Cornell Bulletin, Ithaca, N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### THE STORK GUEST TOWEL.

No. 1. The ends of this towel are finished with embroidered scallops. The stork design is worked (on one end only) with French knots in different colors.

### FANCY GUEST TOWEL.

No. 2. This towel is finished with double hemstitched hems at the ends. The lower edge of one end is finished with a narrow crocheted edging; the lower edge of the other hem is finished with the same kind of edging combined with a square of filet lace in each corner.

### FANCY GUEST TOWEL.

No. 3. The ends of this towel are finished with hemstitched hems on the edges of which narrow crocheted lace is sewed as shown in the illustration.

### FANCY GUEST TOWEL.

No. 4. A band of tatting worked in a delicate color is placed above one hem of this towel. The other hem is finished with hemstitching. The embroidered initial corresponds with the color of the tatting.

# WORKING DIRECTIONS FOR GUEST TOWEL

## PREPARING MATERIAL.

As you are using regular toweling which has selvage edges you will not need to give them any further attention. Straighten one end of the towel (Chap. II, Par. 102) from this end measure down on the selvage the length desired for the towel (¾ yard is used in this lesson). The length of the towel may be varied but it should always be kept in proportion to its width.

## PREPARING HEMS.

The ends of this towel are to be finished with double hemstitched hems 1″ wide. Measure up from one end 2¼″ (double the width of the hem, plus the first turning). Draw a thread. To prepare for the hemstitching draw three or four more threads toward the center of the towel. Fold, pin and baste the hem in place with even basting. Double hemstitch the hem (Chap. II, Par. 116). Finish the other end of the towel in the same manner.

NOTE: A very attractive towel may be made by substituting a hem of colored linen for the hem of white linen. This may be set on with so-called machine hemstitching. Some machines are provided with an attachment for hemstitching, which may be used for this purpose. The following method may be used satisfactorily on any machine: Lay about two thicknesses of blotting paper on the end of the towel, even with the edge. Lay a strip of colored linen (twice the width desired plus ½″ for underturnings) over this with its straightened edge even with the end of the towel.

Baste, and using a loose top tension on the sewing machine, stitch the two edges together (stitching through the material and the blotters) with a ¼″ seam (Chap. II, Par. 164), remove bastings, trim the blotter very close to the seam, or bend it and tear it away along the line of stitching. Pull the other edge of the blotting paper away; this will leave the two materials sewed together with very loose stitches.

Turn the raw edges back from the stitching onto the material, pulling the loose stitches between the two pieces of material straight. Finish the raw edge turned back on the towel by turning it under and sewing it down with hemming stitches (Chap. II, Par. 114). Turn in the outside raw edge of the colored piece and fold it over to the hemstitched edge. Baste it in place and hem down or stitch on the edge with the sewing machine.

## THE INITIAL.

An Old English letter was used for the initial on the towel shown in this lesson. For your own towel you may select any style initial you desire (the initial should not be more than 1½″ long). It should be placed above the hem about 1″ in the center of the towel. If you have designed your own initial, transfer it with carbon paper. To do this, cut a piece of carbon paper a trifle larger than the initial, place it carbon side down on the towel, pin the pattern for the initial over this and draw around it with a lead pencil. Remove the carbon paper and pattern and work the initial.

If a commercial pattern is used transfer it to the towel by laying it rough side down in the position desired on the towel and pressing it with a hot iron.

Pad this initial, before working it, rounding it a little in the center. Work it with the satin stitch (Chap. II, Par. 131).

# BUNGALOW APRON

## MATERIALS.

**Gingham (Chap. I, Par. 19) or**

**Percale (Chap. I, Par. 31), or Chambray (Chap. I, Par. 9).**

3 yards of gingham, 30″ or 36″ wide.

1 2/3 yards rickrack.

Thread No. 70.

Needle No. 8.

Pattern for kimono night gown (drafted or commercial).

## INTRODUCTORY STATEMENT.

The over-all or bungalow apron is very desirable to put on over the Sunday dress, or it may even be worn as a house dress.

This apron may be made of calico, percale, gingham, or similar wash materials. If it is to be worn in the kitchen when doing work which would soil a light colored apron, dark colored material will be most serviceable; light colored aprons may be saved for ironing day, baking day and meal time when you wish to look particularly fresh and clean.

In dark colors there are many good patterns which may be selected. The small blue and white checked, black and white striped materials, the plain blue chambrays or ginghams will make up attractively in the design given in this lesson. Rickrack used to finish the neck and sleeves of the apron will brighten it and add to its appearance.

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**References:**

Textiles, Dooley. D. C. Heath & Co.
A Dictionary of Calico Printing, O'Neill. Baird & Co., Philadelphia.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

BUNGALOW APRON.

No. 1. This apron is made by combining a kimono waist with a plain gored skirt, at the waist. A belt made long enough to tie in the back is stitched across the front of the waist line. The apron is trimmed with bias bands of a contrasting color. This apron may be made from a commercial pattern; patterns drafted from the upper part of kimono night gown and the plain three or five gored skirt may be used.

BUNGALOW APRON.

No. 2. This apron is very similar to the one described in the lesson, except that it is opened in front and the neck is finished with a plain rolled collar instead of rickrack. It may be made from a kimono night gown pattern. It is trimmed with bias tape of a contrasting color and the front opening is laced together with cotton tape.

# WORKING DIRECTIONS FOR BUNGALOW APRON

## PREPARING MATERIAL.

Shrink the material before making. To do this, wet it thoroughly, allow it to partially dry then iron until thoroughly dry.

## CUTTING OUT THE APRON.

Use a drafted pattern for a kimono night gown (Chap. IV); or if desired, a commercial pattern may be used. If a commercial pattern is used, study carefully the guide chart and all directions which accompany it. This apron is made without seams on the shoulders, the back and front being cut alike, hence one-half the pattern for the front of the kimono night gown will be sufficient to use in cutting it out. To prepare the material for cutting, fold it lengthwise in the center, making the selvages even; fold it crosswise in the center. Lay the straight edge, or center front of the pattern on the lengthwise fold of the goods with the top of the shoulder even with the crosswise fold. Pin it in several places to keep it from slipping. Cut out the apron. (Do not cut the cloth at the top of the shoulder, or on the center fold). Remove the pattern.

## JOINING SEAMS.

The only seams in this apron are the under-arm seams. These may be made French seams. To make them, baste the edges of the material together on the right side and follow directions for making a French seam (Chap. II, Par. 137).

## FINISHING NECK, SLEEVES AND BACK.

As this apron is opened in the back, you may cut the back piece in two on the center crease. Lay a hem ½″ wide on each edge; baste and stitch in place. (If necessary face it by sewing a strip 1″ wide on the edge and, turning it back on the wrong side like a hem, finish it in the same manner). Try on the apron; pin it together at the back; cut out the neck the desired shape; see that the sleeves are the proper length. (If they are too short, lengthen them by setting on an extra piece of material; if they are too long, cut them off to the length desired.) While you have the apron on, it may be hung, that is, evened around the bottom. To hang the apron, decide on the distance you desire to have it from the floor. Stand on a table and have someone turn up the bottom of the apron exactly even all the way around using a skirt gauge or a yard stick. Remove the apron, lay a narrow hem around the neck and around the bottoms of the sleeves;

baste in place but do not stitch. If rickrack is used to finish the edge, baste it on the wrong side, over the hem. Join it on the sleeves with a felled seam. Turn under the ends in a narrow hem at the neck and stitch it in place with two parallel rows of machine stitching.

## THE HEM.

The hem at the bottom may be made the width desired; about 4″ is a good width. Fold the hem on the line marked when the apron was hung. With a cardboard gauge (a strip of cardboard ½″ wide and the length that you desire the width of the hem) used as a guide trim off the material of the hem making it exactly even; turn under the raw edge, pin and baste in place. Extra fullness at the top of the hem may be removed by laying small pleats in it. (Turn all the pleats in the same direction.) Stitch the hem in place.

## THE BELT.

To make the belt, use the material cut from the sides; if necessary, to make the belt long enough, piece it in the center. It may be made long enough to allow the ends to lap in front, or it may button together in the back. Make it about 3″ wide. It may be made double, or the edges may be finished with narrow hems and rickrack, the same as the neck and sleeves. It should be fastened to the apron with a vertical row of machine stitching.

## FASTENINGS.

The apron is fastened in the back with buttons and buttonholes (Chap. II, Par. 135-136). These may be placed about 4″ apart and may extend about 6″ or 8″ below the waist line.

The belt should be fastened together with one button and buttonhole if lapped in front; if lapped in the back, it should be fastened together with two.

# COOKING APRON

## MATERIALS.

**Long Cloth (Chap. I, Par. 24).**

1 piece long cloth twice as long as the skirt length plus 1 yard for bib and 9″ for hem.
Thread No. 70.
4 pearl buttons.
1 yard drafting paper for pattern.

## INTRODUCTORY STATEMENT.

In order to protect their dresses while at work in the cooking laboratory, teachers usually require the girls to wear some sort of cooking apron.

As white gives a pleasing impression of cleanliness, it is most commonly chosen for this purpose. White cambric, percale or any smooth finished, firm white material may be used. There are a number of different ways of making cooking aprons, but if a uniform pattern is chosen it gives a most attractive appearance to the class.

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**References:**

Hints on Choosing Textiles, Cornell Bulletin, Ithaca, N. Y.
Saving Strength, Cornell Bulletin, Ithaca, N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### GORED COOKING APRON.

No. 1. The skirt of this apron is gored. It may be made from a five gored commercial pattern or a drafted pattern. The band is made 2½″ wide, and the straps, which cross in the back and button at the band, are made 2″ wide. This bib is finished with an inch hem; it is made 7½″ wide at the top and 6½″ wide at the bottom.

### COOKING APRON.

No. 2. The skirt of this apron is made the same as in No. 1. The bib is made of one piece of material, a half pattern for which may be cut free-hand. To do this, place the straight edge of a piece of paper on the center front of the waist, curve the neck and shape the pattern on the sides and back as in the illustration. When the pattern is made, the front edge should be gored off about ½″ at the top, otherwise the neck of the apron will fall forward in a pleat. When worn, the back of this apron may be pinned in place with a beauty pin to keep it from slipping up on the neck.

# WORKING DIRECTIONS FOR COOKING APRON

## PREPARING MATERIAL.

Shrink the material.

## PATTERN FOR BIB.

Although a commercial pattern may be used for this bib, a free-hand pattern may be cut. To do this, take a strip of paper one yard long and the width from the center front of the waist to the shoulder. Hold it up to the person for whom intended with the straight edge on the center front of the body; pin it in front and curve out the neck the width desired. Pin it smoothly on the shoulder and, making it about 5½" wide at the bottom, cut a curved line up to within about 6" of the shoulder, as in the illustration. To make the back of the pattern, crease the edge of the paper so it will make a straight line down the center back (this will make a bias edge); cut off extra paper ¾" outside of crease to allow for seams. Curve the back of the pattern up toward the shoulder as in illustration. Trim off even with the waist line, both back and front.

## THE SKIRT.

Make your apron the same length as your dress skirt allowing 4½" for hems and fitting. Tear off two strips the desired length. Use one strip for the front gore. It is necessary to make this apron narrower at the top than at the bottom, in order to remove some of the fullness. To do this, fold the strip lengthwise in the center, pinning it to hold it in place. At the top, measure in from the selvage to the center fold, 4". Mark with a pin. Fold over the two selvage edges forming a slanting fold from the pin to the bottom. Crease firmly with the thumb nail; cut on the crease.

In order to make the front gore fit smoothly on the belt it should be curved out slightly in front. To do this, measure down on the fold from the top ¾". Cut an inward curved line from this point to the top outside edges of the material. Remove pins.

The back pieces of this skirt are made from the other strip of material. Tear the material in the center, lengthwise. Sew the torn edges of the back pieces to the front gore with French seams (Chap. II, Par. 137). (Be careful to make the pieces even at the top.) The back edges of the apron may be left with the selvage edges for the finish, or, a 1" hem may be made if preferred.

## THE BIB.

As you are to use a half pattern for the bib, it must be cut from a double thickness of material. Fold the remaining material on a warp thread, making a strip the width of the bib pattern; lay the center front of the bib pattern on the fold of the goods; pin in place and cut out.

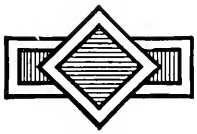
Finish the outside edges and the neck of the bib with a narrow hem stitched on the sewing machine. Gather the bib across the bottom (Chap. II, Par. 141). Make a ½″ hem on each edge at the back.

## THE BAND.

Cut or tear two strips of material 2½″ wide and the length of the waist measure plus 2″ for lapping and underturning. Set the gathers on the skirt of the apron on the edge of one piece of the band (Chap. II, Par. 142), allowing the band to extend beyond the gathers about 1½″ at each end. Baste one edge of the other piece of the band on the opposite side of the gathers making the ends and edges even with the first piece. Stitch the ends together with a ¼″ seam. Remove bastings. Turn the band right side out and baste. Turn in the raw edges, adjust the gathers and insert the bib between open edges of the band, being careful to have center of bib on center of band. Pin and baste in place. Put the apron on and insert the back pieces of the bib in the apron band even with the ends, pin in place and remove the apron and baste the bib in place at the back. Stitch entirely around the edges of the band.

Place buttons and buttonholes on back of apron as shown in illustration (Chap. II, Par. 135-136).

Put on the apron and have someone even it around the bottom. Remove apron, baste along the folded edge of the hem, even it to the desired width (use a strip of cardboard as a gauge), turn in the raw edge, stitch in place.



# BASE BALL SUIT

## MATERIALS.

**Flannel (Chap. I, Par. 59).**
**Muslin (Chap. 1, Par. 27).**

Amount of material called for in the pattern used.

1 yard of 2″ linen belting.

About ¾″ yard of ½″ elastic.

Commercial pattern for baseball suit.

Silk thread to match material.

Buttonhole twist.

## INTRODUCTORY STATEMENT.

Baseball is a popular form of athletics in high school. In playing this game it is quite necessary that the boys have suits specially made for the purpose. Although these suits can be purchased ready made they may be made much more cheaply at home; they can also be made very acceptably by the girls in the sewing class. These suits are generally made of flannel trimmed with a contrasting color; colored outing flannel may also be used.

While they vary somewhat in a few details, such as the length of the sleeves or the shape of the collar, the general style of these suits is about the same. Of course the lettering on the suits will depend on local conditions; the name of the school, the club or team will usually suggest suitable initials or monogram.

The suit shown in this lesson is made of gray flannel trimmed with a similar material of navy blue.

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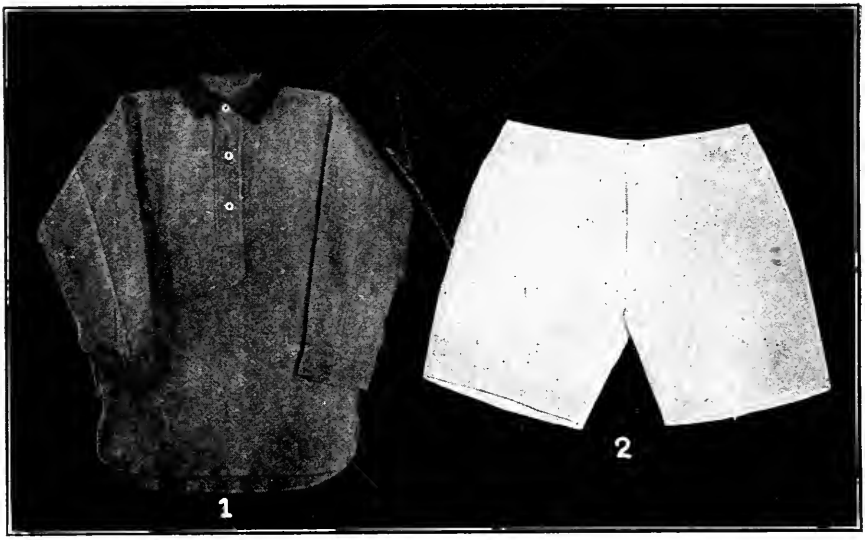
**References:**

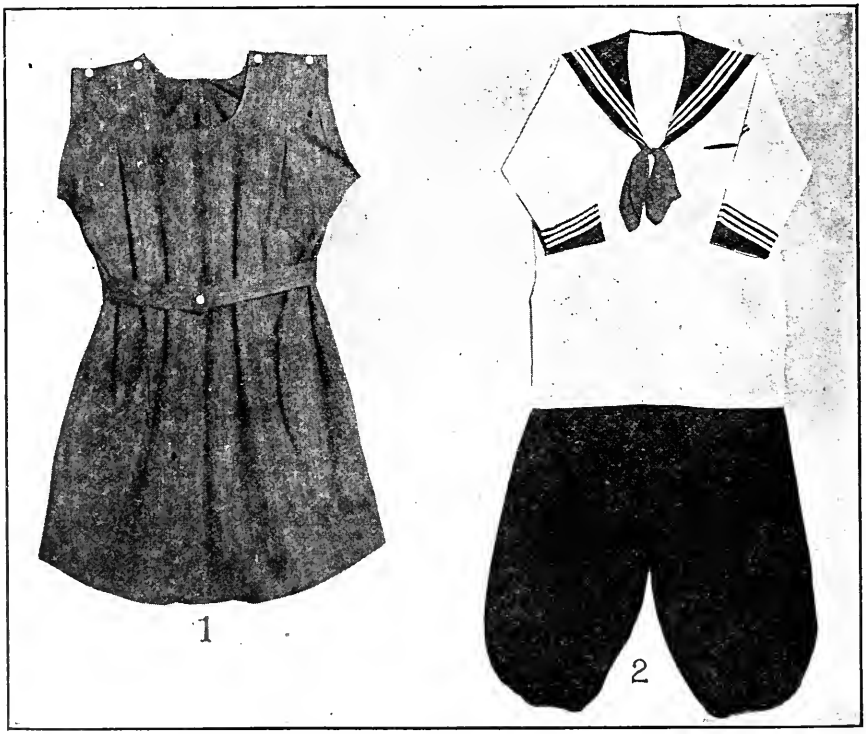
Textiles and Clothing, Watson. American School of Home Economics.
Clothes Moths, U. S. Bulletin, 659.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




No. 1. Athletic Shirt.

No. 2. Track Trousers.




No. 1. Girl's Swimming Suit.

No. 2. Girl's Gym. Suit.

# WORKING DIRECTIONS FOR BASE BALL SUIT

## CUTTING OUT SUIT.

As the drafting of a pattern for this ball suit would be rather difficult, you should use a commercial pattern. As the pattern may vary somewhat in style from the suit shown in the illustration, the directions given here should be used merely as suggestions. Before cutting out the suit, carefully study the guide chart and directions accompanying the pattern. Pin the pattern to the goods to keep it from slipping. Lay all the parts of the pattern on the material before beginning to cut. Cut out the entire suit. (If there is no separate pattern for the lining the pattern for the trousers may be used.)

## JOINING SEAMS ON THE SHIRT.

After basting the shoulders and under-arm seams of the back and front together on the right side, finish them with felled seams (Chap. II, Par. 138). Baste the seams of the sleeves together on the right side and finish with French seams (Chap. II, Par. 137). Set the sleeves in the armhole with lapped seams (Chap. II, Par. 139).

## FINISHING THE PLACKET, NECK AND SLEEVES.

As this shirt opens only part way down the center front, the opening should be finished with a placket; use the extension placket (Chap. II, Par. 162); make it lap from left to right. Trim the outside of the placket with a strip of flannel 2″ wide and 2″ longer than the placket; make it pointed at the bottom. Place three buttons and buttonholes as in illustration (Chap. II, Pars. 135 and 136).

The neck in this suit is finished with a double band of flannel 1″ wide.

The bottom of the sleeves are finished with a strip of flannel 1½″ wide stitched on the right side of the edge of the sleeve.

## JOINING SEAMS OF THE TROUSERS.

Make the lining first. Join the parts of each leg, then sew the two legs together, leaving an opening for a placket about 4″ long at the front end of the seam. Join the trousers in the same way. Place the lining inside the trousers, with all raw edges inside and baste the two together along the outside seems of the legs; stitch them together on these seams with two rows of parallel stitching, about ¼″ apart. Baste and stitch a hip pocket in place.

## PLACKET FOR TROUSERS.

To finish the opening on the front of the trousers, sew an extension 1″ wide on the right-hand side of the opening (Chap. II, Par. 162); face the left side with a piece of lining 1½″ wide at the top, tapered off to ¾″ at the bottom; this should extend from the top of the opening to the crotch of the trousers. To provide an extra flap for the buttonholes (which do not show on the outside) a piece of flannel the same size and shape as the facing is first lined, then stitched with the facing to the trousers.

Three buttonholes are placed crosswise in the facing at regular intervals, the last one being placed 2″ from the top. A button should be sewed on the under side of this facing at the top. Buttons to correspond with the buttonhole should be sewed on the extension piece and a buttonhole worked at the top to correspond with the button opposite.

## TO FINISH THE TOP AND BOTTOM.

To provide a place through which to run the leather belt, five straps about ¾″ wide and 3″ long should be sewed perpendicularly (at suitable distances) to the top edge of the trousers. Face the top of the trousers with some very strong material. The bottom of each leg is finished with a ½″ hem, containing an elastic band.

# PLAIN PETTICOAT

## MATERIALS.

**Long Cloth (Chap. I, Par. 24).**

1 piece long cloth or repplette, twice the length of the skirt plus twice the width of the hem.

1 piece bias tape the length of waist measure plus 1″.

Thread No. 70.

Needle No. 8.

Pattern for 3 piece skirt (commercial or drafted).

## INTRODUCTORY STATEMENT.

Whether a petticoat is worn for warmth in winter or for appearance sake in summer, a good fitting petticoat is absolutely necessary to the well dressed woman.

The style of the petticoat varies with the constantly changing styles in dress skirts. When the dress skirts are narrow, the petticoats must necessarily be narrow; as the fashion changes to the full outside skirt, the petticoat must be made wider.

The material used in the under skirt depends upon the purpose for which it is to be used. In the winter when a plain skirt is worn under a wool dress skirt, dark colors in materials like silk, moire, sateen, percaline or similar materials are very desirable, while crepe cloth, nainsook, long cloth and similar materials are used for summer skirts.

The skirt shown in this lesson is designed for every day wear and for this reason is made of repplette, which is easily laundered; it is made without a ruffle, a plain hem at the bottom edge forming the only trimming.

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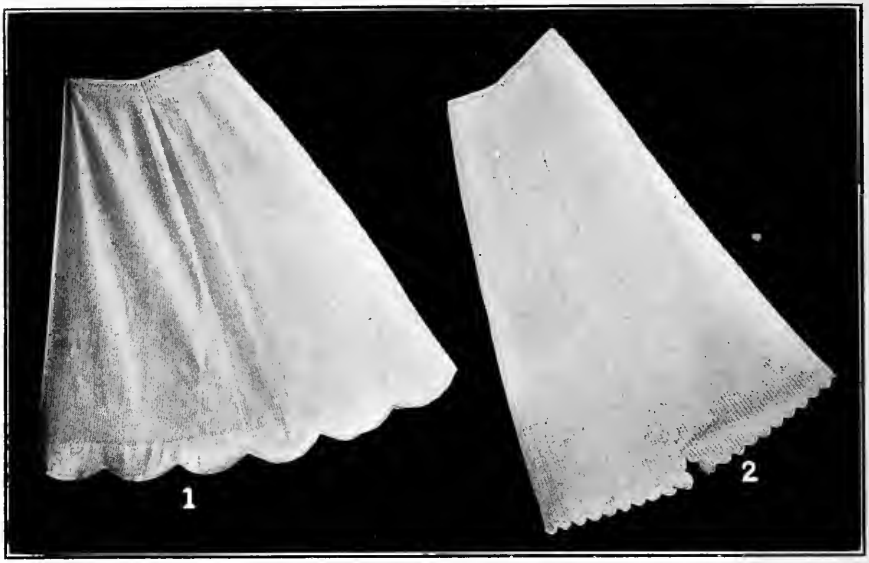
**References:**

Domestic Art in Woman's Education, Cooley. Scribner's Sons.
Text Book on Domestic Art, Ingalls.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SCALLOPED PETTICOAT.

No. 1. This petticoat is made of heavy repplette cloth, the same as the one shown in the lesson, except that the bottom is finished with scallops instead of the plain hem. These scallops may be drawn directly on the skirt, in the following manner: Fold the skirt in halves lengthwise, then using a tape measure, divide the bottom edge in thirds marking each division with a pencil or pin. Cut a rounding curve on a piece of cardboard to lay off the scallops on the skirt. Cut out the scallops and face the skirt with a fitted facing about 5″ wide.

### SKIRT WITH EMBROIDERED EDGE.

No. 2. This is a plain three-piece skirt made as in No. 1, except that the bottom is finished with scallops embroidered by hand. These scallops may be transferred from a commercial pattern; or they may be laid out on a strip of Manilla paper, using a quarter to outline the lower edge and a dollar to outline the upper edge. (Any circular object corresponding in size to these coins may be used.) The scallops are worked with the loop stitch, with coarse embroidery cotton.

# WORKING DIRECTIONS FOR PLAIN PETTICOAT

## PREPARING MATERIAL.

Shrink the material. To do this, wet it, hang it straight on the line until partially dry, then iron until thoroughly dry (the repplette may be allowed to dry on the line without ironing).

## CUTTING OUT THE SKIRT.

You may use a three-piece skirt drafted according to directions in Chap. IV; or, if desired, you may use a commercial pattern. If a commercial pattern is used, study the guide chart for the pattern and place it on the goods according to the directions given. If you use a drafted pattern, place the center front of the front gore on a lengthwise fold of the material; pin in place. Place the straight edge of the pattern for the back gores on the goods parallel with the warp threads (plan your material as economically as possible). Remember you must make two back gores. Pin all of the parts of the pattern in place before cutting the material; cut out the skirt, allowing seams if necessary. The notches which indicate the places where the seams are to be joined should be made very small, or simply marked with a pencil.

## JOINING THE SEAMS.

Felled seams should be used to join the seams of this skirt. Keeping the gores even at the top, pin together the edges with corresponding notches (put the pins in crosswise); baste the seams together with even basting (Chap. II, Par. 103), making the stitches small at the top of the seam (it is well to hold the gored edge toward you when basting to avoid stretching it). When basting the back gore, leave from 10″ to 12″ at the top unbasted for the placket opening. After the skirt is basted, remove the pins and fit it carefully, marking the necessary alterations with pins. Be careful that the seams over the hips do not slant forward or backward at the top. See that the skirt hangs straight down the front. If it falls forward at the bottom, raise the skirt at the back waist line. Be careful not to make the skirt too tight across the hips. Sit down and see that it fits easily around the hips when seated. Remove the skirt and baste again along the line of pins. Remove the pins and try it on again to see that your alterations are correct. Make the felled seam (Chap. II, Par. 138). Finish the placket opening with a bound placket (Chap. II, Par. 161).

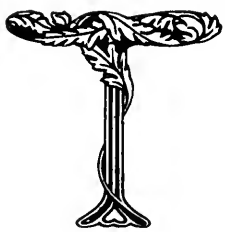
## FINISHING THE TOP.

A skirt may be finished with a belt, but as there are no gathers in it and the belt is likely to increase the size of the waist line, this skirt is finished with bias tape. To sew on the bias tape, lay one edge even with the top of the skirt, baste the edges together in a narrow seam turned toward the wrong side; fold the tape over to the wrong side and baste along the turned edge, turn in the other raw edge and the ends of the tape at the back, baste and stitch entirely around the edges of the tape. The tape may also be stitched in the center, to keep it from stretching.

Sew hooks and eyes on the placket about 2″ apart, placing one at the top of the placket to fasten the skirt around the waist (Chap. II, Par. 133).

## THE HEM.

Try on the skirt again and have someone turn up the hem, using a yard stick, or a skirt gauge to make it even. Remove the skirt, baste the hem near the bottom edge, remove the pins and using a gauge (strip of cardboard the desired length) as a guide, make the hem even; turn under the raw edge, baste the hem in place, laying in small pleats to take up the extra fullness. Stitch the hem on the sewing machine. Remove bastings.



## REVIEW QUESTIONS AND PROBLEMS.

1. For what rooms at home are sash curtains particularly suitable?

2. What kind of material would you select for sash curtains? What is the price per yard at your local stores?

3. What is the function of a laundry bag? About what size would you make it?

4. What kind of material is generally used for pillow cases?

5. Describe a simple way of making a pillow case, giving only the points absolutely necessary.

6. Describe a more elaborate way of making a pillow case; name four or five stitches and processes which may be used to ornament it.

7. Design and explain how you would make a fancy table cover.

8. What ornamental stitches are often used on guest towels?

9. Work out an original design for an embroidered guest towel.

10. What is a gored apron?

11. What kind of material is suitable for a boy's baseball suit? About how much material is required?

12. What method may be used to make a name or monogram on a baseball shirt?

13. Find the cost of a ready made baseball suit as given in any catalogue of athletic goods and estimate how much you may save by making it.

14. What kind of material is used for petticoats?

15. What points must be considered in making a petticoat?

16. Name and explain how to make at least four stitches which you have used most.

17. Do you know of any home work upon which you might use some of the processes learned at school? Explain.

## SUGGESTIONS FOR HOME APPLICATION.

1. Examine the window shades at home; notice whether any of them have become worn at the bottom, or badly cracked from switching against the window casing. The part which has been rolled most of the time will be less worn, so by turning the shade opposite end up the worn part will be hidden when the shade is rolled. Remove the shade from the roller; trim off the end if necessary and turn a hem wide enough to allow the curtain stick to slip through it easily; cut the hem off at the bottom and tack this end to the roller.

2. The life of muslin window curtains, which have become worn at the lower ends, may be prolonged by cutting off the worn parts and hemming the good portions for sash curtains. These curtains may then be used to replace others that are worn out. See if any of your curtains at home can be used in this way. If they can, ask permission to do the work.

3. Stenciling makes a very pretty decoration for bedroom curtains, as the design may be worked in colors which will harmonize with the wall paper or general color scheme of the room. Make a pair of curtains for your bedroom, or any room at home; decorate them with a stencil design.

4. Find how the soiled clothes in your home are cared for before they go to the laundry. If your room is not already provided with a laundry bag, make one and see that it gets systematic use.

5. Make a set of pillow cases for your room, or embroider an appropriate initial or monogram on a pair which you already have.

6. A very serviceable pillow cover may be made, finished with a ruffle of the same material. Make such a pillow, using the hemmer on the sewing machine in hemming the ruffle.

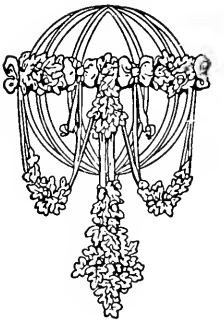
7. Work out an original design and make a guest towel that would be suitable for a birthday or holiday gift.

8. Sort over the garments left from the wardrobe of previous seasons and see whether there are any wash dresses which have been discarded because they are out of style. The expense of buying new material may be saved by making over some of these dresses into aprons.

NOTE: You should use judgment in making over garments, as it does not pay to spend a lot of time making over a garment which is badly worn or in which the material is not strong.

9. Our grandmothers would utilize all the worn and discarded

garments in making carpet rags which were woven into rugs and carpets. While this is not done so commonly now-a-days, you may make a very useful and attractive rug for the bathroom or kitchen by simply braiding carpet rags and sewing the braids together to form circular, oblong or oval rugs. To do this, cut cotton material into strips about 2″ wide, or wool material into strips about 1″ wide; sew the ends of the strips together and wind them into balls. Braid the strips together in a three-strand braid (the braid should be about 1″ wide). Use coarse thread and sew the edges of the braid together shaping the rug as you sew.



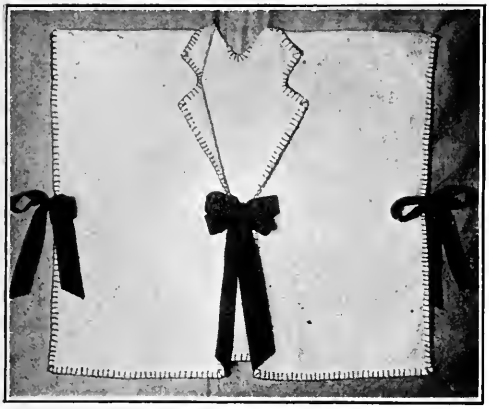
# INTRODUCTION TO SECTION V

THE projects of this section deal almost entirely with garment making beginning with some of the elementary ones and leading up to the more advanced garments which are more fully dealt with in the next section. The paragraph references dealing with the elementary stitches, and with the early processes of sewing are not given throughout this section; such references are given which present processes that have occurred only rarely in the preceding sections.

Most of the projects call for the use of patterns. Satisfactory patterns may be drafted by following the instructions given in Chapter IV, however, it may be found advisable to purchase commercial patterns for most of the garments. This does not mean that the subject of pattern drafting may be ignored; it should be taken up and carefully studied so that every student may get a clear conception of how patterns are made, what measurements are necessary and just how they are applied. A careful consideration of this subject is very essential in order that the girls may be prepared to alter and modify various commercial patterns from time to time. Styles are continually changing, but such changes deal for the most part with minor details; the fundamental principles of pattern drafting and garment making remain unchanged.

It is not desirable to teach girls a set routine of mechanical operations whereby they may produce a certain pattern, indeed the garment may be out of style before they can learn to make it.

If they learn that the pattern is merely a means to an end—that judgment and good taste are always the all important matters—that they are striving to acquire ability which will enable them to take the means at hand and produce satisfactory results—there need be little uneasiness as to whether patterns are bought or made.



# COMBING JACKET

## MATERIALS.

**Turkish Toweling (Chap. I, Par. 35).**

1 turkish towel, 22″ wide, 48″ long.

2½ yards ribbon (color desired).

Rope embroidery floss to match ribbon.

## INTRODUCTORY STATEMENT.

A combing jacket, as its name indicates, is a small, loose garment which can be slipped on and off easily during the preparation of the toilet; many girls and women prefer it to the kimono. It should be loose and comfortable, as it is worn only in the privacy of the girl's room.

If an elaborate garment is desired, dainty shades of crepe de Chine or wash silk may be used, and many of the decorative stitches may be employed, but the art of making exquisite materials from cotton has reached a stage where we no longer have to use expensive silk to get beautiful effects. Sheer cotton material may be used and trimmed with lace, or, if a more serviceable jacket is desired, heavier cotton materials may be used.

The combing jacket in this lesson is made from a piece of toweling, it is therefore inexpensive, but when carefully and neatly completed will be found very dainty and attractive.

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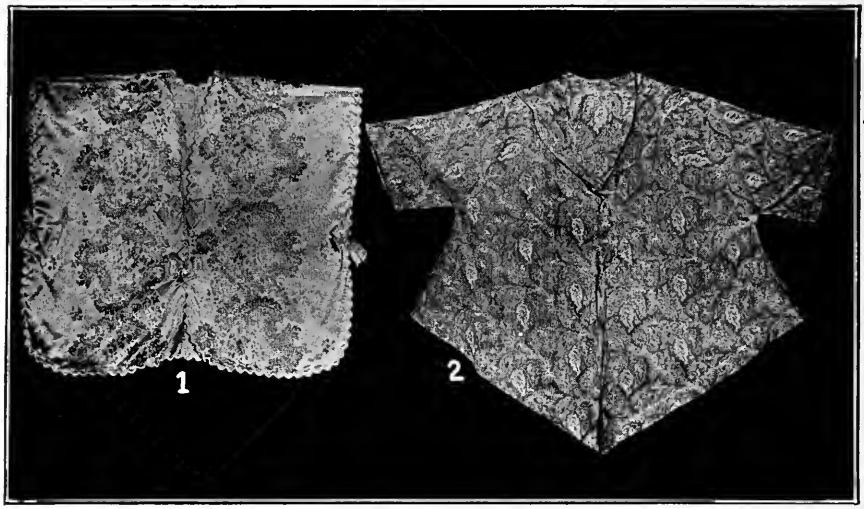
**References:**

Textiles and Dress, Ohio State University Ex. Bulletin.
Pattern Making by Paper Folding, Heath. London.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SILK COMBING JACKET.

No. 1. This combing jacket is made of a strip of bordered silk cut like the one shown in the lesson except that the neck is rounded out instead of having the flaps turned back. The silk is joined in a seam at the back; the edges are finished with embroidered scallops. It is fastened together under the arms with bows of ribbon and in the front with two snaps over which bows of ribbon are sewed.

### WOOL CHALLIE COMBING JACKET.

No. 2. This combing jacket may be cut from the pattern of a kimono night gown. It should be flared under the arms a trifle more than for the gown. The back is pointed at the bottom like the front. The neck is finished with a rolling collar. The bottoms of the sleeves and the body of the combing jacket are finished with a hem, the top of which is outlined on the outside with featherstitching. There are six eyelets worked in the edges of the front hem through which narrow ribbon is laced to hold the garment closed in front.

# WORKING DIRECTIONS FOR COMBING JACKET

## PREPARING MATERIAL.

The size of the towel used in making this combing jacket will depend on the size of the girl for whom the jacket is made. As these towels may be purchased in different sizes, it will not be necessary to cut one narrower for the jacket. However, if desired, and the towel is long enough, the smoothly woven border usually found on the end of these towels may be cut off. In the combing jacket shown in the illustration the border on the end of the towel used for the front of the garment was cut off. When finished the jacket should be long enough to reach below the waist line in the back and front.

## CUTTING OUT THE COMBING JACKET.

No pattern is required for this combing jacket. It is made by cutting the towel lengthwise in the center, a trifle more than half its length; for the neck opening, it is cut crosswise a short distance from the center toward each side near the shoulder line.

To make a jacket for a girl or woman of medium size, fold the towel in the center, lengthwise; measure up on this fold from the end of the towel which is to be used for the front 22″; mark with a pin, cut on the crease up to the pin for the front opening. To make the opening for the neck, measure up from the same end 17″, mark with a pin and cut a line 2″ long perpendicular to the crease through both thicknesses of the towel.

## FINISHING THE EDGES.

On all the cut edges of the towel, fold and baste a hem the same width as the selvages on the outside edges of the towel (do not make a first turning in the hem as the edges of the hem will not ravel after it is blanket stitched and the extra turnings will make it too heavy). Using rope embroidery cotton, which is very coarse and heavy, blanket stitch entirely around the edges of the combing jacket, making the stitches about ¼″ deep and ¼″ apart (Chap. II, Par. 128). Fine stitches and fine thread would not be effective on this rough, heavy material. Turn back the points at the neck far enough to make the jacket set nicely and sew them in place with three or four stitches taken up and down through both the material and the flaps.

## JOINING UNDER ARMS.

This combing jacket is made without any seams and is held together under the arms with ribbon tied in bows. To put on the ribbon, measure up from the bottom of the combing jacket on one edge 9″; mark with a pin; turn in the end of a piece of ribbon about 14″ long and 1″ wide and hem it to the wrong side of the combing jacket (allow it to overlap the edge about ½″). In the same manner sew another piece of ribbon the same length on the opposite edge of the jacket. On the other side of the jacket sew on two ribbons in the same manner.

On the front opening find the place where you desire the jacket to be fastened; sew two ribbons each ½ yard long on the opposite edges of this opening in the same manner.

# NIGHT GOWN

## MATERIALS.

**Nainsook (Chap. I, Par. 28)**
**or**
**Long Cloth (Chap. I, Par. 24)**
**or**
**Muslin (Chap. I, Par. 27).**

1 piece of Nainsook twice the length of the measurement from shoulder to floor, plus 5″ for hems.

## INTRODUCTORY STATEMENT.

Not many years ago, before the manufacture of cotton had reached its present high degree of perfection, girls were very glad to have plain, substantial night gowns made of unbleached muslin in summer and outing flannel in winter. Now, however, most girls take almost as much pride in their night dresses as they do in the selection of their outer garments. Each girl's wardrobe usually contains two kinds of night gowns; some which will stand service and laundering and some lighter ones for special occasions. The kind for service should be made of firm wash material, such as cambric, long cloth, or repplette which is easily cared for because it requires no ironing.

The project given in this lesson is an excellent one to precede dressmaking work in which straight seams are absolutely necessary to give a fine appearance to the garment. The night gown has long seams and gives good practice in machine stitching. The design shown above is made along simple lines with kimono sleeves. If set-in sleeves are preferred, they may be used.

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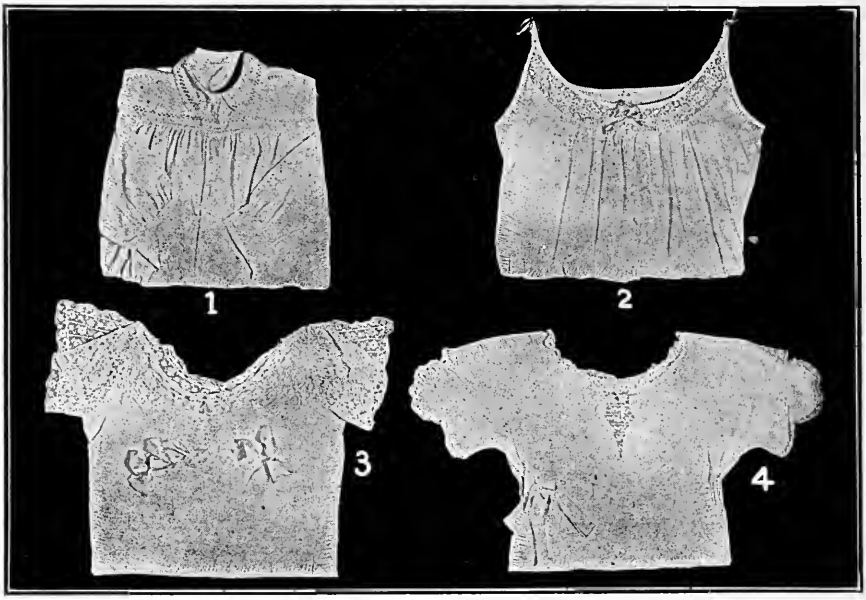
**References:**

Sewing Club Bulletin, Ex. Division, Kansas State Agricultural College.
Suggestions for Sewing Schools, Patterson.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### OUTING FLANNEL NIGHT GOWN.

No. 1. As this night gown is made for warmth, it has long sleeves and a collar which fits closely around the neck. The yoke, into which the body of the night gown is gathered, is made double.

### CHEMISE.

No. 2. This may be made from a kimono night gown pattern by curving it in at the armholes and allowing extra fullness in the front. It is finished at the top with a curved band of all-over embroidery.

### HANDMADE NIGHT GOWN.

No. 3. This illustration shows an elaborate gown with a lace yoke and sleeves. The ribbon is run through long eyelets just below the armholes.

### HAND EMBROIDERED NIGHT GOWN.

No. 4. This night gown is trimmed with set-in lace insertion and embroidered scallops around the neck and sleeves. The ribbon is run through long eyelets. Such a garment presents an opportunity for the employment of a great deal of beautiful handwork.

# WORKING DIRECTIONS FOR NIGHT GOWN

## PREPARING MATERIAL.

Shrink the material by wetting it, partially drying it and ironing it until dry.

## CUTTING OUT THE NIGHT GOWN.

Draft a pattern for a kimono night gown (Chap. IV), or, if desired, you may use a commercial pattern. If a commercial pattern is used, study carefully the guide chart and all directions which accompany it. This night gown is made without seams on the shoulders, the back and front being cut alike, hence one-half the pattern for the front of the night gown will be sufficient to use in cutting it out. To prepare the material for cutting, fold it lengthwise in the center, making the selvages even; then fold it crosswise in the center. Lay the straight edge, or center front of the pattern on the lengthwise fold of the goods with the top of the shoulder even with the crosswise fold. Pin it in several places to keep it from slipping. Cut out the night gown (do not cut the cloth at the top of the shoulder or on the center fold); remove the pattern.

## JOINING SEAMS.

The only seams necessary in this garment are the ones under the arms. French seams may be used. To make them, baste the edges of the material together on the right side and follow the directions in Chap. II, Par. 137. To keep the seams from puckering under the arms, make tiny crosswise cuts on the edge of the first seam around the curves.

## FINISHING THE NECK AND SLEEVES.

The neck and sleeves of this night gown are to be finished with lace beading. You may finish the raw edges with narrow hems. Stitch on the sewing machine or hem by hand. Overhand the lace on the edge of the hems. Join the lace as in Chap. II, Par. 148.

If desired, the neck may be finished with bias tape. To sew on this tape, lay the right side of the tape on the wrong side of the material, with one edge even with the edge of the neck. Baste with short stitches along the line of the crease, turn it to the right side, baste it down and stitch on both edges. Overhand the lace on the edge and join it as suggested above.

If embroidered beading is preferred, sew it on the neck and

sleeves with a lapped seam (Chap. II, Par. 139). Make tiny crosswise cuts in the turned edges where the seam curves (if this is not done the seam is likely to pucker around the curve).

## FINISHING THE BOTTOM.

Have someone even the gown around the bottom (the night gown should just clear the floor). Make the hem about 2″ wide. Even it, using a gauge as a guide (a strip of cardboard the width desired for the hem), baste the bottom of the hem even as turned. Turn in the raw edges, pin and baste in place removing the extra fullness at the top of the hem by laying small pleats in it. Sew the hem in place with machine, or with hemming stitches.

# KIMONO

## MATERIALS.

**Outing Flannel (Chap. I, Par. 30), or**

**Silk (Chap. I, Par. 70).**

About 3 yards of 30″ or 36″ material.

About 4 yards of narrower material.

## INTRODUCTORY STATEMENT.

While the kimono is worn by the women of Japan on all occasions, the women of America use it as a negligee gown, as its long, loose flowing lines make it very appropriate for that purpose. It should not be worn as a house dress for it gives an untidy appearance instead of the look of comfort which it has when worn properly.

The kimono, like the combing jacket, may be varied in many ways to suit the taste of the wearer. Silk, crepe de Chine, cotton crepe, hand embroidery, beautiful lace and ribbon, all play an important part in beautifying kimonos, but just as in other styles of dress, judgment must be used in selecting the proper material so in selecting material for a kimono, careful thought should be given to the use for which it is designed. Cotton crepe in the plain colors, also in figured materials, is one of the most common materials used for a serviceable kimono. Where a thinner garment is desired, figured lawn and dimities are used.

The kimono in this lesson is designed for a school girl and the material is suggested with that idea in view.

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**References:**

Art as Applied to Dress, Higgins.
Color, Dress and Needlework, Crane.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

OUTING FLANNEL KIMONO.

No. 1. This kimono is made with a shawl collar and turned back cuffs finished with ribbon binding. It may be made the same as the one shown in the lesson.

CREPE KIMONO

No. 2. This kimono is made with a yoke on which the body of the kimono is shirred. The upper part of the kimono may be made from the kimono night gown pattern; the other part is simply made of three straight pieces of material sewed together and gathered at the top. More decorative effects can easily be worked into this design if desired.

# WORKING DIRECTIONS FOR KIMONO

## CUTTING OUT THE KIMONO.

As this kimono is made like a kimono night gown with the exception of the neck, you may draft a kimono night gown pattern or if desired, you may use a commercial pattern. If a commercial pattern is used, study carefully the guide chart and all directions which accompany it.

This kimono is made without seams on the shoulders, the back and front being cut alike, hence one-half of the pattern for the front of the kimono will be sufficient to use in cutting it out. To prepare the material for cutting, fold it lengthwise in the center, making the selvages even. Fold it crosswise in the center, lay the straight edge or center front of the pattern on the lengthwise fold of the goods with the top of the shoulder even with the crosswise fold. Pin it in several places to keep it from slipping.

If the material is not wide enough at the bottom, extra pieces should be pinned to the edge of the goods to make it the desired width. If the material is very narrow, as is sometimes the case with silk, it may be necessary to use two widths of cloth for the front and two for the back. This will make a seam down the center back.

## JOINING SEAMS.

If it is necessary to piece the material under the arms, sew the extra pieces to the proper edges of the material with a plain seam if the edges are selvage, or if the edges are raw, use a French seam. If necessary to place a seam in the center back, use a plain seam to join selvage edges or a French seam to join raw edges.

## FINISHING THE FRONT AND NECK.

The edges of the opening in this kimono were faced with lengthwise strips of the material cut 1½″ wide, turned to the wrong side. Ribbon may be used very satisfactorily by turning the raw edge ¼″ toward the right side and basting the ribbon over it even with the folded edge. It should be stitched on both edges. This facing should extend about 1½″ above the point where the collar begins.

The collar for the kimono is made of a contrasting color and should be made double; it may be cut freehand or from a commercial pattern. To sew it on, place the center back of the collar and the kimono together, with the under side of the collar on the right side of

the kimono and its edges even with the neck of the kimono at the back. Baste them together with ¼″ seam. Stitch, remove bastings. Turn the seam inside of the two thicknesses of the collar. Turn in the edge at the top of the collar enough to allow it to cover the stitching; baste and hem in place. Be careful to finish the end of the collar neatly, also the ends of the facing.

## CUFFS.

The cuffs are made of the same material of which the collar is made. To make them, cut two strips of the material 5″ wide, the width of the bottom of the sleeve plus 1″ for seams. Join the ends of each piece with a plain seam; sew a piece on the bottom of each sleeve in the same way that you sewed on the collar, making it double. Turn the folded edge back over the sleeve of the kimono to form a sort of cuff.

## THE HEM.

Put on the kimono, have someone even it around the bottom the distance desired from the floor, and pin the hem in place. Baste it around the bottom edge; trim it off even the desired width, turn in the raw edge, baste the top in position removing extra fullness by laying small pleats in the top of the hem; stitch in position, unless the material is silk; the hem on a silk kimono should be hemmed by hand. Overhand the open ends of the hems together.

This kimono, when worn, may be fastened with a fancy pin or with two or three snaps placed below the end of the collar (Chap. II, Par. 133).

# PRINCESS SLIP

MATERIALS.

**Nainsook (Chap. I, Par. 28), or**
**Cambric (Chap. I, Par. 6), or**
**Long Cloth (Chap. I, Par. 24).**

Nainsook, the amount called for in the pattern.
Thread No. 90.
Bias Tape.
Snaps or buttons.
Lace beading, the amount called for in pattern.
Ribbon or lingerie tape (about 2½ yards).

## INTRODUCTORY STATEMENT.

Every well groomed woman is very particular to see that outside garments fit without wrinkles and with a glove-like appearance across the hips and back. There is only one way to accomplish this result, and that is to have the under garments without fullness or wrinkles. If there is a tendency towards a large waist in proportion to the size of the hips, all bands around the waist must be fitted to avoid increasing its size. The fitted princess slip has come into use to overcome this difficulty for it is so made that the under skirt and corset cover make a continuous line from the shoulder to the bottom of the skirt.

The trimming for the upper part of the waist may be made as elaborate as desired because the slip takes the place of the regular corset cover. The bottom of the slip may be trimmed with ruffles, with lace, with rows of insertion sewed together to make a flounce, with embroidery, with beading and insertion, or may even be left plain. Young girls who are wearing gathered or pleated skirts often prefer a slip made similar to the slip-over night dress, without sleeves, but this garment is not very satisfactory where smooth fitting skirts are worn on the outside.

**References:**

The Dressmaker. Butterick Publishing Co., N. Y.
The Sewing Book, Anne Jessup. Butterick Publishing Co., N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

PRINCESS SLIP.

No. 1. This princess slip may be made from the same kind of pattern as the one in the lesson. The upper part is finished with a band of insertion set in with lace; the neck and armholes are finished with lace beading. The band of insertion in the bottom of the skirt is stitched or overhanded to the lace insertion, which is in turn stitched to the material in the princess slip. The material is cut out under the trimming.

FANCY PRINCESS SLIP.

No. 2. This shows the back view of a princess slip made very much like the one in the lesson. The hand crocheted yoke makes a handsome trimming for the top of the garment. The yoke is hemmed onto the garment and the material is cut away to about ¼″; this edge is turned under and hemmed making a very narrow hem.

# WORKING DIRECTIONS FOR PRINCESS SLIP

## PREPARING MATERIAL.

Shrink the material by wetting it, partially drying it, then ironing it until thoroughly dry.

## CUTTING OUT THE PRINCESS SLIP.

As the pattern for a princess slip is difficult to draft you are to use a commercial pattern. Carefully study the guide chart and directions which accompany the pattern. If a ruffle is to be set on the bottom edge of the slip, turn up the pattern at the bottom the width of the ruffle you wish to use (always allow at least 2″ extra length for making). Cut the strips for the ruffle the desired width, making it one and one-fourth to one and a half times as long as the skirt is wide at the bottom.

## JOINING SEAMS.

Either French or felled seams (Chap. II, Par. 137-138) may be used to join the seams on this garment. With this in mind, baste the seams together, put on the garment and have it fitted, marking the lines of the fitting with pins. The garment may be hung, or evened, at the bottom at this time. Remove the princess slip, baste along the lines of the fitting and finish the seams, leaving an opening at the top of the center front or back seam long enough to allow the garment to slip over the head easily.

## PLACKET.

Finish the placket opening with an extension placket (Chap. II, Par. 162). To fasten it together, sew about 6 snaps (Chap. II, Par. 133) on the placket or work the same number of buttonholes and sew on small pearl buttons to correspond with them.

## ARMHOLES.

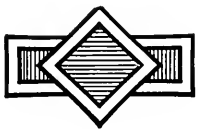
Finish the armholes with bias strips of the material cut about 1″ wide (Chap. II, Par. 143). (In joining the strips, follow directions in Chap. II, Par. 144), (a fitted facing made a little wider at the bottom than at the top may be used). Overhand lace on the edge of the armhole after it is faced (Chap. II, Par. 112), joining the lace carefully as directed in Chap. II, Par. 148.

## FINISHING THE NECK.

Make a narrow hem around the curve in the neck and overhand lace beading on the edge. Finish the ends of the lace with narrow hems and run ribbon through them.

## PUTTING ON THE RUFFLE.

Sew the strips of the ruffle together, using plain seams to join the selvage edges and felled seams to join the raw edges. Make a narrow hem on one edge, using the hemmer on the sewing machine; if desired you may baste the hem and stitch it. Divide the bottom of the skirt in four equal parts (this skirt should be cut off even as marked when it was hung). Gather the ruffle and baste it onto the edge as directed in Chap. II, Par. 141 and 142. The raw edges may be finished with a bias tape or French seam. If a French seam is used, there should be two rows of gathering threads in the ruffle so the second row of stitching can be made through the second row of gathers. If bias tape is used, lay it on the right side of the gathers with the edges even, baste in place along the crease; turn it over making it lie flat over the raw edges of the skirt and ruffle; baste it in place and stitch on both edges. Remove bastings.



# RUFFLED PETTICOAT

MATERIALS.

**Long Cloth (Chap. I, Par. 24).**

1 piece of long cloth twice the length of the skirt, plus the width of the hem.

About 2¼ yards embroidery (amount will depend on fullness of ruffle and width of skirt.

Lace (about 2 yards) for bottom of skirt.

Thread No. 80.

Pattern for 3 or 5 gored skirt (commercial or drafted pattern).

INTRODUCTORY STATEMENT.

While plain petticoats are necessary for everyday wear, the summer dress, party dress, or silk gown calls for a trimmed underskirt. The body of this skirt may be made of white percale, nainsook, long cloth or cambric.

The style of the ruffled petticoat, the same as the plain, varies according to the style of the outside skirt. Wide petticoats with full ruffles come into use with the fuller dress skirts, while narrow petticoats with scant ruffles are desirable with the narrower dress skirts.

The ruffle on the skirt may be made of rows of lace and insertion sewed together by hand, or lapped slightly and stitched on the machine and finished with a lace edge; or it may be made with lawn or fine cotton material trimmed with a lace edge, or one or more rows of lace insertion, depending on the desired width of the ruffle.

The petticoat presented in this lesson is trimmed with embroidery flouncing, care should be taken to select embroidery with a firm edge, otherwise it will not wear well.

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**References:**

Textiles, Woolman and McGowan. Macmillan Co.
Goodwin's Course in Sewing. Beattys Co., N. Y.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

No. 1. Fancy Petticoat

No. 2. Child's Petticoat.

### FANCY PETTICOAT.

No. 1. This petticoat is finished with an under ruffle edged with lace. The top ruffle of the skirt is made by joining rows of lace insertion with strips of lawn. The easiest way to do this is to stitch the lace in rows equally distant from each other on a strip of lawn or nainsook the width desired for the ruffle. The lawn is then cut out under the insertion and the edges are turned back and stitched in a narrow hem.

While a band or fitted top is preferable in a petticoat, a draw string is sometimes used to make a skirt adjustable to different sized waists. This skirt is provided with such a draw string.

### CHILD'S PETTICOAT.

No. 2. The upper part of this skirt may be made by using a waist pattern which fits the child. The armholes and neck are faced with bias strips of the same material. The bias ruffle is set on with a bias band of the material. The ruffle is hemmed with the sewing machine. A child's skirt should have tucks so placed that they may be let out to provide the length which is needed as the child grows.

# WORKING DIRECTIONS FOR RUFFLED PETTICOAT

## PREPARING MATERIAL.

Shrink the material.

## CUTTING OUT THE SKIRT.

You may use a three or five gored skirt pattern drafted according to directions in Chap. IV, or, if desired, you may use a commercial pattern. If a commercial pattern is used, study carefully the guide chart and directions which accompany it. If you use a drafted pattern, place the center front of the front gore on a lengthwise fold of the material. The other pieces may be cut two at once, as a rule. You should be careful to have the straight edges of the pattern parallel with the warp threads of the goods. Any notches which indicate the places where the seams are to be joined should be cut very small, or marked with a pencil.

## JOINING SEAMS.

This skirt should be joined with felled seams. Pin and baste the gores together, matching them according to the notches; keep them even at the top, leave an opening 10″ or 12″ from the top of the back seam for the placket opening. Try on the skirt, make the necessary alterations, mark them with pins placed close together lengthwise. NOTE: Be careful that the seams over the hips do not slant forward or backward at the top; see that the skirt hangs straight down the front, if it falls forward at the bottom, raise the skirt at the back waist line, be careful not to make the skirt too tight around the hips; sit down and see that it fits easily around the hips when seated. Remove the skirt and rebaste, finish the seams. Finish the placket opening with a bound placket (Chap. II, Par. 161) or an extension placket (Chap. II, Par. 162).

## FINISHING THE TOP.

As the material in this skirt is not heavy, a band is used to finish it at the top. For the band, tear off, or cut a strip of material 2½″ wide and 2″ longer than the waist measure. Turn in one raw edge; put on the skirt; place the center of the band on the center front of the skirt, the folded edge overlapping the top edge of the skirt. Pin the band in position, turning in the ends even with the back opening. (The skirt should be made even around the bottom while you have it on). Remove the skirt and baste on the edge of the band, fold the

other edge of the band over to the wrong side exactly opposite the edge on the right side, pin, baste and stitch all round the edges of the band.

Sew one hook and eye on the ends of the belt and three snaps on the placket (Chap. II, Par. 133).

## FINISHING THE BOTTOM OF THE SKIRT.

Make a narrow hem in the bottom of the skirt and overhand narrow lace on the edge, joining the ends of the lace as in Chap. II, Par. 148 or, if desired, a narrow embroidery may be sewed on the edge with a lapped seam (Chap. II, Par. 139). Join ends of embroidery with a felled seam.

## THE RUFFLE.

Join embroidery with a felled seam (stitched or hemmed). Divide the ruffle in four parts, marking each part with a pin; gather each part. Divide the skirt in four parts, place it over the end of an ironing board (if possible); pin the quarters of the ruffle to the corresponding quarters of the skirt; adjust the gathers, baste the ruffle on the skirt, making the bottom of the scallops of the embroidery even with the bottom of the skirt. Baste bias tape smoothly over the gathered edge of the ruffle making one edge even with the gathering threads. Join the bias tape (Chap. II, Par. 144) and stitch it on both edges.

# CAMBRIC CORSET COVER

MATERIALS.

**Cambric (Chap. I, Par. 6), or**
**Long Cloth (Chap. I, Par. 24)**
**or**
**Nainsook (Chap. I, Par. 28).**

About 1 yard of cambric.
About 2½ yards of embroidery beading.
Thread No. 70.
1 hook and eye, or 3 buttons.
2½ yards lingerie tape.

## INTRODUCTORY STATEMENT.

The corset cover, as its name implies, is primarily worn to protect the corset; it also serves to improve the appearance of the outside waist. There is practically no end to the styles in corset covers; in fact, there are almost as many as there are women to wear them, but in the end they all serve the purpose named above whether they are made of beautiful lace flouncing, embroidery flouncing, lace trimmed nainsook, lawn, hand embroidered linen or delicate shades of crepe de Chine.

The corset cover shown in this lesson is designed for service and for that reason is made of substantial cotton material consisting merely of long cloth trimmed with a simple edge of embroidery through which tape or ribbon is run to draw up the fullness at the top. It is cut after a pattern which makes but few gathers necessary in the band at the waist line; this is very desirable, as it gives plenty of fullness at the top without the bulging, clumsy appearance at the band. It is desirable to attach a peplum to keep the corset cover from slipping up and leaving a gap at the waist line; if preferred it may be attached to a pair of drawers thus forming a combination suit.

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**References:**

Household Arts, Bulletin Missouri State Board of Agriculture.
The Modern Household, Talbot and Breckenridge. Manual Arts Press.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### CAMBRIC CORSET COVER.

No. 1. This corset cover is made like the one shown in the illustration, except that the fullness at the top is gathered in and finished with bias tape. The neck and armholes are trimmed with tatting. It is a very plain serviceable garment.

### HANDMADE CORSET COVER.

No. 2. This corset cover is decorated in rather a novel way. Half inch square openings are cut and the raw edges turned back to form the design shown. Net is sewed on under the squares.

### HAND EMBROIDERED CORSET COVER.

No. 3. This corset cover is embroidered with the satin stitch and eyelets. The lace sleeves are made by sewing together several rows of insertion; lace beading finishes the top of the corset cover.

### FANCY CORSET COVER.

No. 4. The hand crocheted yoke which finishes the top of this corset cover makes it very effective when worn under a thin waist. There is almost no limit to the application of fine handwork which may be used in this garment.

## WORKING DIRECTIONS FOR CAMBRIC CORSET COVER

### PREPARING MATERIAL.

Shrink the material.

### CUTTING OUT THE CORSET COVER.

A commercial pattern may be used for this corset cover, or you may draft your own pattern according to directions in Chapter IV. If a commercial pattern is used, study carefully the guide chart and directions accompanying it.

As the two pieces forming the front should be cut out together, fold the material lengthwise to form a double strip as wide as the front of the pattern. Lay the edge of the center front of the pattern even with the unfolded edges of the goods, pin it in place and cut out the fronts. To cut out the back for which you have a half pattern, fold the remaining material lengthwise to form a double strip as wide as the back pattern. Lay the center back of the pattern on the fold of the material, pin it in place and cut it out. Cut out the peplum, laying the center back of the peplum on the warp thread of the goods. Tear out, or cut off a strip 3″ wide, the length of the waist measure, plus 2″ for under turnings and lapping.

### JOINING SEAMS.

This corset cover may be joined with felled or French seams (Chap. II, Par. 137-138). With this in mind, baste together the under-arm and shoulder seams of the corset cover. Baste the peplum together in the back, if necessary. Try on the corset cover; make any alterations necessary. If it is too low in the neck or too full in the lower curve of the armhole take up the shoulder seam; if it is too loose under the arms take up the under-arm seams. Pin a tape or a strip of cloth around the waist over the bottom of the corset cover, adjust the fullness and mark the waist line with pins or trim off the extra material with the shears.

Rebaste on the line of fitting; finish the seams. Remove bastings.

### PUTTING ON THE BAND.

Gather the corset cover across the lower edge of the back about 2½″ inside of the under-arm seams (Chap. II, Par. 141), draw up the gathers to make the back 9″ or 10″ wide; about 2½″ from the under-arm seam gather across the lower edge of the front pieces and draw up the gathering thread until the bottom of the corset cover is the same size as the waist measure, plus 1″ extra for lapping at the front.

## TO SEW ON THE BAND.

Lay it on the under side of the corset cover with the center even with the center back, and the edge even with the gathered edge of the corset cover. Pin and baste in place (be careful to turn in the ends of the band ½″ making them exactly even with the front edges of the corset cover). Adjust the gathers, pin and baste the band to the corset cover. Stitch along the line of basting; remove bastings and gathering threads. Turn in the raw edge on the other side of the band and fold it over to cover the stitching; pin and baste in place. Remove pins. Cut open the lower edge of the band to receive the peplum. Turn in the raw edges and crease them.

## THE PEPLUM.

Finish the lower and front edges of the peplum with a narrow hem. With the center backs of the peplum and the band together place the wrong side of the peplum on the under side of the band, with the edges even; pin and baste in place; remove the pins and stitch. Turning in the edge of this seam fold over the edge of the upper part of the band enough to cover the stitching; pin, baste and stitch in place. (Both sides of the band should be perfectly smooth.)

## FINISHING NECK AND ARMHOLES.

The embroidery beading should be sewed around the neck and armholes with a lapped seam (Chap. II, Par. 139). To keep the seams smooth, make tiny crosswise cuts in the underturned edges around the curves. Finish the ends of the embroidery on the neck with narrow hems; join the ends in the armholes with felled seams (Chap. II, Par. 138). Run ribbon through the beading.

## FASTENINGS.

Fasten the corset cover together with snaps on the front hems and a hook and eye on the band (Chap. II, Par. 133) or with buttons and buttonholes on the hems and also the band (Chap. II, Par. 135-136).

# DRAWERS

## MATERIALS.

**Cambric (Chap. I, Par. 6), or**

**Long Cloth (Chap. I, Par. 24), or**

**Nainsook (Chap. I, Par. 28).**

1½ to 2 yards of material.

Embroidery (1¼ times width of the two legs).

Thread 70-90, depending on fineness of material used.

## INTRODUCTORY STATEMENT.

There are some things in a girl's wardrobe that are counted as luxuries and there are others which are absolute necessities. This garment is one of the necessities. Whether they are joined to a corset cover in a combination suit, or made in one piece as a sort of princess slip, makes no particular difference except in the amount of gathers at the waist line, but they are usually made to conform to the prevailing style in their shape at the bottom.

In the days of full skirts the wide, circular ones are very popular, while in the days of tight skirts they are narrowed down and even fastened into a band of some sort at the knees to make them fit closely. The material used, as in other garments, will depend on whether they are to be worn daily or occasionally. For service, long cloth or cambric is generally used; the softer nainsook or linen may be used for the finer ones.

The garment in this lesson is made along standard lines. Some of the details will have to be decided upon by the wearer, as each girl will probably have ideas of her own which can be easily introduced. Embroidery trimming may be used (to match the embroidery on the under skirt) for the bottom of the legs, or they may be finished with a ruffle made of the goods, of lawn, or of barred muslin tucked and trimmed with lace and insertion; lace is often sewed on the bottom for trimming.

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**References:**

The Complete Dressmaker, C. E. Laughlin.
Hints on Dress, E. C. Gale.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

### LACE TRIMMED DRAWERS.

No. 1. These drawers are made open. Notice the fitted facing which finishes the inside of the legs. The lace is sewed on the edge of a narrow machine made hem.

### CHILD'S DRAWERS.

No. 2. These drawers are made bloomer style; the fullness at the bottom of the leg is gathered into a band of embroidery beading, which is sewed on with bias tape. The openings on the sides are finished with bound plackets.

### READY-MADE DRAWERS.

No. 3. These drawers which are ready-made, have gathers across the back to make them fit at the waist line. The openings on the inside of the legs are finished with bias tape. The embroidery trimming on the bottom of the drawers is set on with embroidery insertion.

### DRAWERS.

No. 4. These drawers are made of fine material (nainsook); they are finished on the bottom with dainty lace set on the bottom of the legs with insertion provided with eyelets through which narrow ribbon is run.

# WORKING DIRECTIONS FOR DRAWERS

## PREPARING MATERIAL.

Shrink the material.

## CUTTING OUT THE DRAWERS.

You may use a commercial pattern for these drawers, or draft a pattern according to the directions in Chap. IV. If a commercial pattern is used, study carefully the guide chart and directions accompanying it. If you use a drafted pattern for plain drawers, lay the side edge of the pattern parallel with the warp threads of the material which may be doubled crosswise so that both legs may be cut at the same time. Pin the pattern in place and cut out the drawers.

## JOINING SEAMS.

Each leg should be joined with a felled seam (Chap. II, Par. 138). If the drawers are to be made closed, join the two legs with a felled seam extending from the top of the back to within 10″ of the top of the front. Finish the opening at the front with an extension placket (Chap. II, Par. 162). NOTE: Children's drawers are usually gathered onto a band in front and to another band in the back, with an opening 4″ to 6″ long on one or two sides. These openings are finished with a bound placket, or bias tape.

If the drawers are made open, the edges on each leg should be finished with a fitted facing about 1″ wide. This facing is usually joined opposite the seam in the leg, the raw edges of the seam being turned inside. If the drawers are to be opened in the back, they should be lapped in front the width of the facing. If the drawers are to be opened in front, they should be lapped the width of the facing in the back. After they are lapped, stitch them together about 6″ from the top in the back, or about 4″ in the front.

## FINISHING THE TOP.

The top of the drawers may be inserted in the lower edge of the band of the corset cover and made to form a combination suit; or, they may be finished with a straight band. The drawers in the illustration are finished with a bias facing. Cut a bias strip 1″ wide and long enough to reach around the waist, sew it on the top edge of the drawers; turn the seam to the wrong side, fold it over to the wrong side; baste along the stitched edge, turn in the opposite raw edge and the ends, baste and stitch in place, or hem by hand.

## FINISHING THE BOTTOM.

The bottoms of the drawers in this lesson are finished with an embroidery ruffle. You will notice that this ruffle is gathered and the embroidery is left open at the sides of the legs. To put on the ruffle, cut the embroidery in two equal pieces. On each end, miter the embroidery the same as you would lace, except that it should be joined with a felled seam (Chap. II, Par. 147).

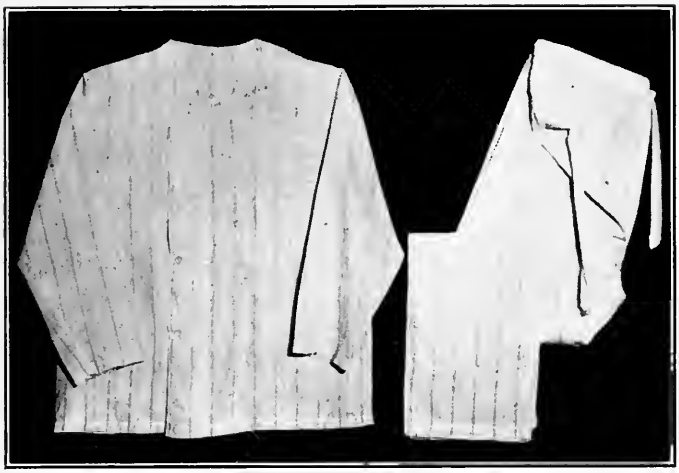
## TO SEW ON THE LACE.

Divide each drawer leg in halves and mark it with a pin; divide each piece of embroidery in halves and mark with a pin. Gather each half and adjust it to the half of each leg. As the embroidery is to be sewed on with a felled seam, place the wrong side of the embroidery on the wrong side of the drawer leg, allowing the edge of the drawer leg to extend about ¼″ beyond the edge of the gathered embroidery. Baste and stitch the embroidery in place, making the mitered ends meet on the side of the drawer leg. (Be sure to stitch through the gathering threads.) Finish sewing on the embroidery with a felled seam (Chap. II, Par. 138).

## FASTENINGS.

If the drawers are closed, place three buttons and buttonholes on the placket and one on the end of the facing. If the drawers are made open (open in the back) sew one hook and eye on the end of the bias facing at the back, or use a button and buttonhole if you prefer. If they are made open and are to be fastened in front, sew one hook and eye on the ends of the facing and about three snaps down the edge of the opening.

# PAJAMAS



MATERIALS.

**Outing Flannel (Chap. I, Par. 30).**
**Nainsook (barred) (Chap. I, Par. 28).**

Amount of material called for in pattern.

4 buttons.
1½ yards cotton tape.

INTRODUCTORY STATEMENT.

Pajamas are usually thought of as distinctly a sleeping garment for men and boys, but they are growing in popularity particularly for children and even women; they are especially suitable for winter. They fit closer to the body and for that reason are much warmer than the night gown. When made of outing flannel in the dainty shades of pink, blue and lavender, with white trimmings they are really very attractive; when made with feet they are exceedingly warm and comfortable.

Pajamas are used a great deal by people who sleep out of doors; when so used they are often made with an attached hood which keeps the cold air from the neck.

This garment is usually made in two pieces, with the coat separate, but some are made with the trousers attached. The garment in this lesson is made in two pieces and although outing flannel is designated as the material, if a summer garment is desired, seco silk or cotton poplin in dainty colors may be used instead. A very attractive garment can be made of delicate color of crepe de Chine, but this is more expensive.

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**References:**

Needlework and Cutting Out, Rosevear. Macmillan Co.
Book of Needlework, S. O. Beeton.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.

CHILD'S PAJAMAS.

No. 1. These pajamas should be made from a commercial pattern. They are made just like the pajamas in the second illustration, except that the feet have been omitted. They are suitable for a child from 2 years to 8 or 10 years of age. The extra fullness across the back is gathered into a band which is buttoned to the upper part of the garment, as shown in the second illustration.

CHILD'S PAJAMAS.

No. 2. These pajamas are made of outing flannel for winter wear. The feet which are made as a part of the legs, keep the garment from slipping up. A pattern should be used in making this garment. To make the feet, sew a seam across the bottom of the heel, then insert the gusset which is to form the sole of the foot. Finish the raw edges of the seam with overcasting.

# WORKING DIRECTIONS FOR PAJAMAS

## PREPARING MATERIAL.

Shrink the material. You are to use a commercial pattern in making this garment. Study carefully the guide chart and directions accompanying the pattern and cut out the garment.

## MAKING THE COAT.

As you will notice in the illustration in this lesson, the pajamas consist of a loose fitting coat and a pair of drawers. Join the shoulder and under-arm seams of the coat with felled seams (Chap. II, Par. 138), finished on the right side. Join the seams of the sleeves in the same manner and set them into the armholes of the jacket with lapped seams (Chap. II, Par. 139). Finish both edges of the front opening with a facing 3″ wide. Using a flat, mercerized braid make four "frogs" on the left side and place them at equal intervals along the edge of the garment. (A "frog" is a design made of braid to ornament the buttonhole. It is sometimes made with a loop extending over the edge of the garment to serve as a substitute for a buttonhole.) To make each frog, place one end of the braid about 1½″ from the edge of the opening (on the left side); bring it around to the front edge in a loop large enough to enclose a buttonhole. Make additional loops of braid around the end to resemble a clover leaf. Turn in the ends and fasten the braid in place with small running stitches. Sew the buttons (on the right side) to correspond with the buttonholes.

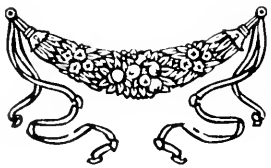
Finish the neck with a fitted facing about ½″ wide. Finish the bottom of the sleeves and the bottom of the jacket with a ½″ hem. Place the pocket on the left-hand side of the jacket. NOTE: If these pajamas are made for a girl or woman place the frogs and buttonholes on the right-hand side and the buttons on the left-hand side.

## MAKING THE DRAWERS.

It will probably be necessary to piece the drawers at the crotch. This will depend on the width of the material. If this is necessary, pin extra material to the selvages in the place desired, when cutting out the garment, and stitch the pieces on with the same kind of seams used on the other parts of the garment. Join each leg with felled seams finished on the right side. Join the two legs in the same manner leaving an opening in the front about 11″ long for the placket. Finish this opening with an extension placket (Chap. II, Par. 162).

If you desire to fasten this opening together with buttons and buttonholes, make the facing on the extension placket twice as wide as you otherwise would, and fold half of it back to the edge to form a flap in which to work the buttonholes. If buttonholes are used, sew on buttons to correspond with them on the extension piece of the placket. Snaps may be used satisfactorily for this purpose, excepting for the top fastening, which should be a hook and eye. If snaps are used make the extension placket without the extra flap.

If the top of the drawers are fitted, finish with a 1″ facing. If it is not fitted, it may be finished with an inch hem, through which a cotton tape is run. Where the tape is used, make buttonholes in the outside of the hem, even with the inside edge of the extension piece of the placket and bring one end of the tape out through this (if the tape is brought out through the end of the hem, it will make the pajamas close awkwardly in the front). Finish the bottom of the drawers with ½″ hems.



# BOY'S SHIRT

## MATERIALS.

**Madras (Chap. I, Par. 25), or Percale (Chap. I, Par. 31).**

Amount of material called for in pattern.

Commercial pattern.

9 pearl buttons.

Thread No. 70.

## INTRODUCTORY STATEMENT.

While many styles of garments come and go, particularly in women's wear, yet the shirt remains as a standard piece of apparel for men and boys. The style of collar and cuffs may vary from time to time, but the general principles of the garment are so nearly unchanged that a standard pattern can be adapted easily to the kind of shirt desired.

Percale is the most common material for shirts, it stands wear, holds its color well, and launders beautifully.

The shirt shown in this lesson is designed for a boy, it is therefore set on a band at the waist line; the collar is attached to the shirt. Either of these features can be easily altered if desired.

In undertaking to make a shirt a commercial pattern should be used.

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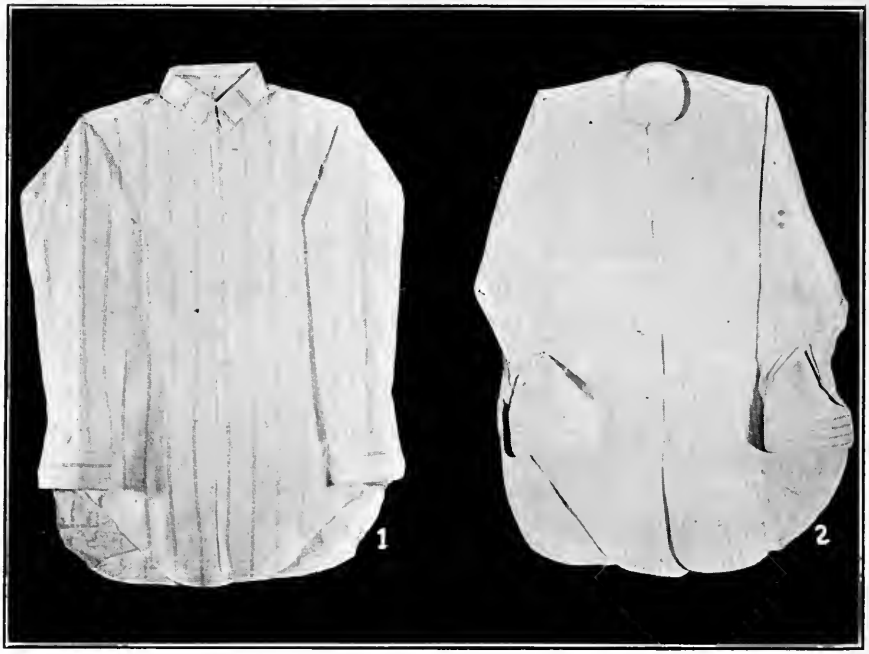
**References:**

Handicraft Bulletin, Ex. Division Kansas State Agricultural College.
Household Sewing, Bertha Banner.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




MAN'S SHIRT.

No. 1. This shirt is made very similar to the one shown in this lesson; its particular features are the soft cuffs and collar. Instead of being finished with a band at the bottom, it is allowed to extend below the waist line several inches and is curved off toward the underarm seam. It should be made from a commercial pattern. The guide chart and directions which accompany such a pattern should be studied carefully.

MAN'S SHIRT.

No. 2. This shirt is made like No. 1, except that it is finished with a collar band at the top instead of a collar. The open cuffs show the placket opening which is necessary in all shirts of this character. This opening is finished with a bound placket. Usually a strip with a pointed end is sewed along the upper edge of this placket for trimming. A commercial pattern should be used in making this shirt.

# WORKING DIRECTIONS FOR BOY'S SHIRT

## PREPARING MATERIAL.

Shrink the material.

## CUTTING OUT THE SHIRT.

You are to use a commercial pattern to make this shirt. In selecting the pattern choose one in which the lower part of the waist is fitted into a band. The tape sometimes used to gather the fullness in at the waist line does not make as neat a finish as the band. Carefully study the guide chart and the directions accompanying your pattern. Cut out the shirt accordingly.

## JOINING THE SEAMS.

Finish the seams under the arms and on the sleeves with felled or lapped seams (Chap. II, Par. 138-139). The shoulders may be finished in the same way, but they will look very neat finished with a lengthwise strip 1″ wide. To put on the strip, baste the seams as usual and place a lengthwise strip ¾″ wide over the seam on the right side, letting the center of the strip lie on the basted seam. Turn in the raw edges, baste in place. Trim off the extra material under the strip; baste a strip the same width exactly opposite this on the wrong side. Stitch the strip on the right side along the edges, sewing in the strip on the wrong side at the same time.

To finish the front edge of the shirt, hem, or face the right-hand edge with a hem, or facing, ¾″ wide. Finish the left-hand edge by turning the raw edges toward the right side and stitching a 1¼″ strip over it; place the stitching about ¼″ from each edge. Place four buttonholes cut lengthwise of the material in the center of this strip. Place buttons on the right side to correspond with the buttonholes.

## THE COLLAR.

The standing collar on a boy's shirt is made of two parts; one part forms a band which fits around the neck and is made lengthwise of the material; the other part which turns back over the bands toward the right side is frequently cut crosswise of the goods, especially if the material is striped. The collar should be made with a double interlining of the goods itself, or some heavy white material like Indian head. If your pattern calls for a two-piece collar, make the turn-over part complete, stitching it around the edge on the outside; then placing the centers of each part together, lay the raw edge of

the turn-over part between the raw edges of the top part of the band and stitch them together, continuing the stitching around the ends of the band.

To sew on the collar, stitch the under side of the band and the interlining to the neck of the shirt turning the seam out toward the right side. Turn in the raw edge of the outside of the band to cover this stitching, baste and stitch in place (it is advisable to pin the collar on the neck of the shirt and baste from the center back toward the front.) Fasten the band together at the ends with a button and buttonhole, placing the buttonhole on the left side. Near the bottom of the front ends of the turn-over part, work two buttonholes opposite each other, crosswise of the material (to hold the collar link).

## THE SLEEVES.

Join the sleeves with felled seams. Finish the opening with a bound placket (Chap. II, Par. 161); place a few gathers in the back of the sleeve (on the under side). The cuffs should be interlined the same as the collar and may be sewed to the sleeves in the same way that you sewed the collar band to the neck of the shirt; if the cuffs are to lap, sew them around to the edge of the extension side of the placket.

If the cuffs are to be held together with cuff links, turn under the extension of the placket and sew it into the cuff with the bottom of the sleeve.

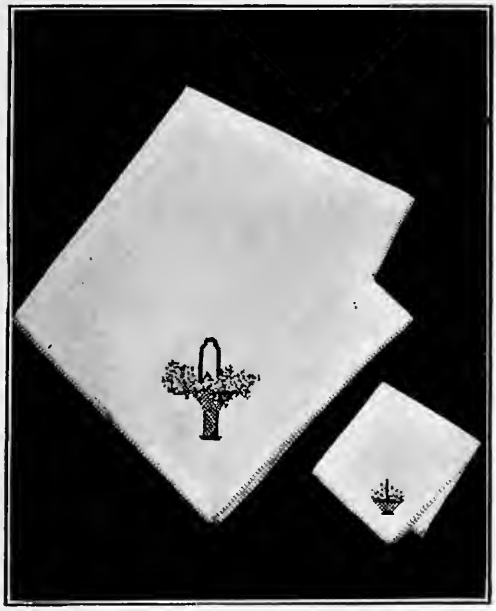
If a lapped cuff is used, place a buttonhole in the upper side, with a button to correspond, on the lower side. If cuffs are to be held together with cuff links, work a buttonhole in each end of the center of the cuff, making the buttonholes exactly opposite each other.

NOTE: It may be necessary to trim off some of the material at the curves of the armholes to make the sleeves fit and hang properly. Sew the sleeves into the shirt with lapped seams. Make tiny crosswise cuts in the under turnings around the curves to make the seam lie smoothly.

## FINISHING THE BOTTOM OF THE SHIRT.

Finish the bottom of the shirt with a facing cut lengthwise of the material 1″ wide (turn the facing toward the right side of the shirt to give it the appearance of a band). Work a buttonhole in one end; sew a button on the other end to correspond.

# EMBROIDERED LUNCHEON SET



MATERIALS.

**Linen (Chap. I, Par. 40).**

1¾ yards plain woven linen, 36″ wide.

Embroidery cotton (delf blue, brown, pink, green).

Embroidery needle.

Thread No. 80.

## INTRODUCTORY STATEMENT.

Most housekeepers take great pride in having on hand a bountiful supply of attractive table linen. Many girls enjoy making a collection of pretty embroidered towels, table linen, doiles, etc.

Luncheon sets are particularly attractive on a polished table and many prefer to use them in place of the large table cloths; they are also much more easily laundered.

The luncheon set shown in the lesson would make a very attractive addition to any home supply of linen or to a girl's "Hope Box." Such a combination of attractive work in a serviceable article is particularly suitable for a Christmas gift.

In undertaking a complete set of this kind it would be well to finish one or two pieces in the class and make the remaining pieces at home. The optional modifications offer suggestions for embroidery designs that, no doubt, will appeal to different members of the class.

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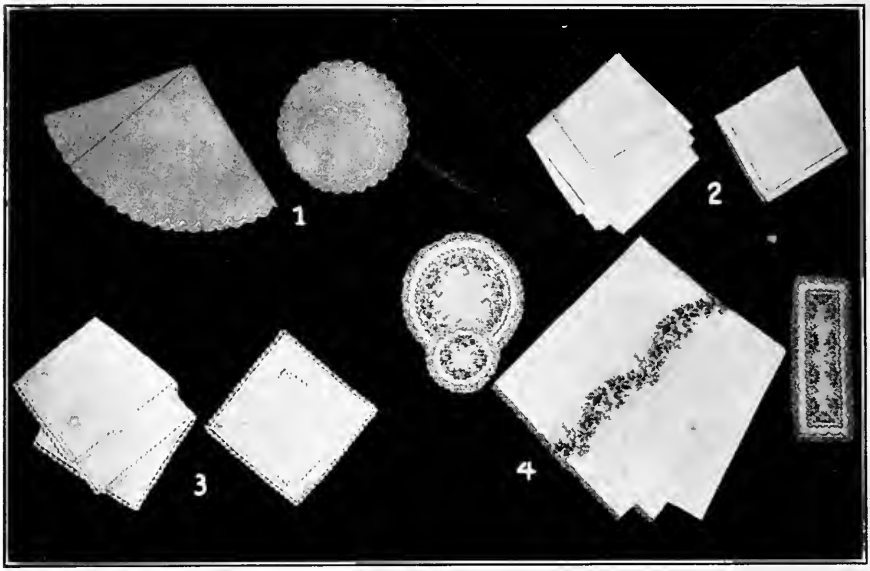
**References:**

Students' Textbook on Color, O. N. Rood.
Principles of Science of Color, Wm. Benson.

## SUGGESTIONS FOR OPTIONAL MODIFICATION.




### SCALLOPED LUNCHEON SET.

No. 1. This set consists of a round center piece with six plate doilies and six tumbler doilies. It is made of ecru colored linen.

### HEMSTITCHED LUNCHEON SET.

No. 2. This set consists of one luncheon cloth and six napkins. The edges are finished with hemstitched hems. It is made of damask linen.

### CROCHETED LUNCHEON SET.

No. 3. This luncheon set consists of a square center piece and three sets of square doilies. The edges are finished with crocheting

### CRETONNE LUNCHEON SET.

No. 4. This set consists of two runners which cross in the center, two oblong pieces, and two sets of doilies. These cretonne sets may be purchased in an art needlework department and the edges finished to suit the taste. The edges of these doilies are finished with crocheted lace.

# WORKING DIRECTIONS FOR LUNCHEON SET

## PREPARING MATERIAL.

Straighten one edge of the material; measure down on the selvage 36″ to form a square for the lunch cloth. Draw a thread crosswise, cut on the line (the remaining material is to be cut into six 12″ squares, which are to be used for the napkins). For the straight edge measure down on the remaining piece 12″; draw a thread crosswise; from the line formed, measure down 12″ on the selvage; draw another thread crosswise. Measure out on the straightened edge 12″; draw a thread lengthwise; from the line formed, measure out again on the straightened edge 12″, draw another thread crosswise; cut on the lines formed.

## FINISHING THE EDGES.

Make a hem ¼″ wide around the edges of the lunch cloth and the napkins. On the selvage edges, before turning them under, make tiny crosswise cuts about 3″ apart to keep them from puckering when laundered. You will observe in the illustration that the hems are decorated with cross-stitching. (Delf blue embroidery floss was used very effectively for the work in this luncheon set). Any mercerized embroidery floss may be used, but it should be rather coarse. No attempt is made to give the size of embroidery cotton to use, as there are several different brands on the market and the numbers of the sizes in the different brands vary considerably.

To make the cross-stitched border on the luncheon set, overcast the edges over the hem working from left to right on the right side of the material; make the stitches ¼″ apart. Return and overcast the hems again, placing the stitches half way between the stitches made the first time. The threads should cross in the middle of the hems in the front and back.

## THE DESIGN.

The design used in the luncheon set in the illustration may be purchased in almost any pattern department. This design is worked in cross-stitch. NOTE: It is difficult to make an original cross-stitch design because it is not only necessary to draw the outline, but it is also necessary to draw each stitch in its proper position. Any other design may be used to suit the taste, although you will find that this design carefully worked out makes a very attractive luncheon set.

Transfer each design to the corner of the luncheon cloth and napkins by placing it rough side down and pressing it with a hot iron. Remove the patterns and work the designs.

The basket should be worked with brown embroidery cotton; the flowers in the basket should be worked with dark green, light green, pink and blue, the colors being combined to suit the taste. (Do not use knots in beginning the stitches, as you are working on an article which will not be covered with other material on the wrong side.) Small backstitches or running stitches may be used in starting a new thread.

This lunch cloth consists of the center piece and napkins only, but if desired, different sized sets of doilies may be made instead of the napkins. They can be made circular in shape as well as square, although it would be more difficult to make the hems even.

## REVIEW QUESTIONS AND PROBLEMS.

1. What are the essential points in designing a combing jacket?

2. Design a combing jacket and explain how it should be made; be sure to discuss each process and state the different kinds of stitches used.

3. Why is a night gown considered rather an easy garment to make?

4. What sort of material would you select for a kimono? Why?

5. Why is silk such an expensive material? What materials are sometimes used as a substitute for silk?

6. What kind of material is suitable for undergarments?

7. What is a ruffle? Name some garments on which the ruffle is frequently used. Explain.

8. Of what material should pajamas be made for very cold weather?

9. Design and explain how you would make pajamas for someone who expected to sleep out of doors in cold weather.

10. What is a placket? Name four or five garments requiring plackets and explain how the placket should be made in each.

11. Of what material should a boy's shirt be made?

12. Why is linen particularly desirable for table cloths and napkins?

13. Design an embroidery luncheon set. Calculate the cost of all the materials, estimate the time that it will require to complete it. Counting your time worth 20c per hour, what would be the worth of the complete set?

14. How would you undertake to remove an unknown stain from a white linen towel?

15. How would you prepare a good general purpose cleaning fluid?

16. What precautions are particularly necessary in doing any kind of garment cleaning?

17. What cleaning and pressing of garments have you tried at home?

## SUGGESTIONS FOR HOME APPLICATION.

After you have completed the work of this section you should be able to do a great deal of your own sewing. However, you will likely meet many problems which, on account of lack of space, were not dealt with in this text. The following suggestions may assist you in some of your home problems.

1. The ruffle for a petticoat may be gathered very satisfactorily on the sewing machine, using the special attachment which accompanies the machine.

The greatest difficulty found in using a machine gatherer is in adjusting it to the proper fullness, so that the ruffle may fit the part of the garment where it is to be placed without re-adjusting the gathers. When you are gathering a ruffle on the machine try the following method of adjusting the ruffle to the goods: Divide the garment where the ruffle is to be placed, in halves or fourths; divide the ruffle in a corresponding manner. Measure one division of both the skirt and the ruffle; find the proportion existing between them. For instance, if the space on the garment is 18″ and the length of the space on the ruffle is 24″, the proportion will be 18″ to 24″ or the gathered ruffle is to be 18/24, or ¾ the length of the ungathered ruffle; take a piece of cloth and adjust the gatherer until it will gather this piece to ¾ of its length; that is, if the piece is 8″ long, adjust the attachment to gather it to 6″. When the attachment is properly adjusted, gather the ruffle.

2. Tucks make very attractive trimming for drawers; they may be made quite easily on the sewing machine with a little practice by using the tucker attachment. This adjusts the width of the tucks and the spaces between them. Do not attempt to make tucks on a garment until you have practiced making them on another piece of cloth. Be careful to study the instructions given in the book of directions which accompanies your machine.

If the tucks are made before the seams are joined, you must be very careful to make them even in width and spacing (particularly at the ends where they are to be joined). If the tucks are made after the seams are joined, they will be continuous and for that reason will make a better appearance. It is a little difficult to tuck over the seam however, and where this is to be done, the seams must be very small and flat.

Very narrow tucks may be made successfully without using the tucker, in the following manner: Fold and stitch the first tuck in the

desired position. With a tape line or cardboard gauge, measure from the fold of this tuck to the place where the fold of the next tuck is to come. Crease on a thread and stitch the second tuck in place. Continue in this way until all the tucks are laid.

3. Embroidery used for a ruffle on a petticoat usually wears around the bottom while the upper part is still in good condition. If you have any petticoats which have become worn in this way, try this method of repairing them: Trim off the worn portion of the embroidery and the drop ruffle. Hem them with narrow hems and sew lace around the bottom of the embroidery wide enough to reach the bottom of the under part of the skirt. Sew lace on the drop ruffle also, if it is needed to make the skirt a little longer.

4. If you have a plain narrow petticoat, a simple way to make it wider is to cut it between the gores with a straight cut from the bottom towards the top a distance of about 12″. Lay a piece of material under the opening, spread it open like a V and stitch in the extra piece with lapped seams. A ruffle may be put on at the bottom if desired.

5. If the prevailing style calls for narrow petticoats and yours are all full and wide, rip the ruffle off the back gore, cut out the gore, making the skirt as much narrower as desired, cut a piece out of the ruffle to make it fit the skirt, join the ruffle again with French or felled seams and sew it back in place. The ruffles may be removed from the skirt and the fullness taken off each gore, the ruffle made smaller, as suggested above, and replaced. The condition of the garment should govern the amount of work that you use in remodeling it.

6. A boy's shirt usually wears out first around the neck and cuffs. If you can find any shirts at home in this condition cut off the collar bands and cut the necks to a V shape in front and face the opening. Cut the sleeves short enough to reach just to the elbow and hem with ½″ hems, make any other repairs necessary. These shirts will be very comfortable for summer.

7. Luncheon sets instead of table cloths may be used in the summer time to great advantage, as they are easily laundered and give a cool appearance to the table. Examine the table linen at home and select a table cloth which is beginning to wear out. Cut out the good part and make a luncheon set, stitching the hems on the machine and finishing them with double overcasting used in the last lesson of this section.

# INTRODUCTION TO SECTION VI

THE work of this section is intended only for students who have completed the elementary processes set forth in the earlier parts of this book. The undergarments and others which may not be rendered worthless by a slight inaccuracy in cutting and fitting were presented in Section V; students who have completed the work of that section should be able to undertake the work of this section wihout difficulty.

Before beginning any of these projects the class should make a careful study of Patterns and Pattern Drafting as presented in Chapter IV, of the supplement. Whether or not pupils are to draft their own patterns, they should by all means become familiar with the function of patterns. They need also to know something about how to take measures and to apply them in working out a pattern.

The illustrated pages of Suggestions for Optional Modifications are not used in this section; by this time students should be able to design and work out modifications to suit individual taste. The working directions are not so detailed, neither are the references given for the fundamental stitches, it is supposed that girls who are able to undertake this work will not need help on the elementary processes.

The garments presented in this section are all very conservative in style; they deal with foundation principles and the effort has been to present them in such a way as to leave considerable latitude for adaptation to local style or personal taste.

A student should not be taught to make any particular style of waist or skirt, for the sake of the garment alone, but she should be given a comprehension of all that is fundamental in waist or skirt making; this sort of garment making together with the the proper conception of pattern drafting will result in real educational garment making which will enable the girls to alter, adapt, modify or even ignore the dictates of undesirable styles and exercise judgment, artistic taste and real personality in handling their sewing problems.

# MIDDY BLOUSE

## MATERIALS.

**Indian Head (Chap. I, Par. 21), or**

**Galatea (Chap. I, Par. 18).**

2½ to 3 yards of material above.

½ yard material for collar and cuffs.

4 yards braid.

Tie.

Thread No. 70.

## INTRODUCTORY STATEMENT.

For out of door sports like tennis, golf, etc., loose fitting garments which will give free play to all the parts of the body are very necessary. The middy with unconfined waist line makes a very appropriate garment for this purpose. The middy is especially popular at the summer resort, but it is hardly suitable for wear in a business office.

As it usually has to stand hard service, the favorite materials used in making the middy are the heavy cottons, like Indian head, and galatea cloth.

The project introduced here embodies most of the principles employed in making an unlined waist with a low collar; it gives good practice in simple fitting, and in setting in sleeves which is one of the important problems in dress making. The middy generally has very little trimming consisting usually of flat braid on the collar, pocket and cuffs. The collar gives individuality to the middy so different colors are used, even flannel collars are sometimes used. The favorite colors are red, blue and black. Care should be taken to select these in fast colors only. The middy shown here is made with a red collar trimmed with white braid.

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**References:**

What Dress Makes of Us, Dorothy Quigley. Dutton & Co., N. Y.
What to Wear, Elizabeth Stuart Phelps. Houghton.

# WORKING DIRECTIONS FOR MIDDY BLOUSE

## PREPARING MATERIAL.

Shrink the white cotton material. If colored material is used, soak it in a strong solution of salt water, to set the color. NOTE: When colored material is used for the collar and cuffs of the middy, be careful to select material which is dyed with a fast color. Red is very likely to run; that is, the color comes out in the washing and discolors the white material in the waist.

## PREPARING THE PATTERN.

As commercial patterns in varying styles of middies may be purchased, in sizes that will fit the average person, it would be desirable for you to use one in making this middy. However, you may use a drafted pattern by modifying the draft for the shirt waist given in Chap. IV. For a plain middy, allow the pattern to extend about 6″ below the waist line. (Do not shape it in at the waist line). If you wish to have a yoke in your middy, plan the depth and the shape of it and draw it on the upper part of your waist pattern. Cut the pattern in two on the line, and when you cut out the waist, allow extra material on the edges for seams. As a middy usually has a pocket in it which is set in on the wrong side you may measure down from the shoulder 8½″ and make an opening for the pocket about 2½″ long perpendicular to the front edge of the pattern; place it about half way between the armhole and the front edge. Use the draft for the shirt waist sleeve, without fullness at the top. Cut off to the length desired.

## CUTTING OUT THE MIDDY.

After modifying the pattern, place the center front of the yoke and the lower part of the middy on a fold of the material, wide enough to cut the front in one piece. Place the center back of the pattern on a fold of the material in the same way. Place the sleeves with the crease in the center of the pattern parallel with the warp threads of the goods. Pin all the patterns in place and cut out the middy. Use a commercial pattern for the collar. If the collar is to be made double, cut out the upper portion from the colored material and the under portion from the white material.

Cut the cuffs the same length as the bottom of the sleeves, making them about 2½″ wide at the ends and 3″ wide at the center.

## JOINING SEAMS AND SETTING IN POCKET.

If the middy is made with a yoke, join the yoke to the lower part of the waist with lapped, or felled seams, before joining the back and front (make short crosswise cuts on the underturned edges of all lapped seams around curves, to prevent puckering).

Cut the front yoke down the center front as far as you desire to have it open at the neck. Fold back and cut away the extra material.

Set in the pocket before closing the seams. Cut one piece of white material for the pocket 4″x5″. Cut another piece 3½″x4″. On the end of each sew a strip of the colored material 2″x4″; turn over the faced ends about ¼″ and turning in the raw edges of the opening cut for the pocket, lay these ends over them on the wrong side, letting them extend so they show as the piping on the right side. Stitch along the edge of the opening; continue the stitching on the ends and make parallel rows of stitching ½″ each side of the opening for the pocket. Turn the material to the wrong side and stitch the two pieces together to form the pocket on the under side.

Felled seams may be used to join the shoulder and under-arm seams. French seams may be used to join the sleeves. Pin and baste the sleeves together on the right side. (If single cuffs are to be used sew them on before basting sleeve as directed below.) After the seams are basted, try on the middy. Fit it according to general suggestions for fitting a waist in Chap. IV. Remember this garment should not be fitted in at the waist line and should be rather loose fitting in every way. Pin in the sleeves, adjust them to the proper length. Remove the garment, rebaste on the line of fitting and finish the seams. Sew the sleeves into the armhole with lapped seams.

## THE CUFFS.

If the cuffs are turned back, separate from the sleeve, they should be made double. To make them, first sew three parallel rows of braid (as in the illustration) on the colored piece. Stitch the colored material to the white material along the top edge, open the materials and stitch across the end, thus making a circular cuff. (When this is stitched it should be the same length as the bottom of the finished sleeve.) Turn it right side out. To sew it on the sleeve, place it so the seam is even with the seam in the sleeve, with the right side of the cuffs on the wrong side of the material of the sleeve. Stitch the two edges together. Fold the edge of the wrong side of the cuff until it covers the stitching, baste and stitch on the sewing machine, or hem by hand. Turn the cuff back over the seam.

If you wish to make the cuff single, it should be made and joined to the sleeve before the sleeve is sewed together. To do this, place the straight edge of the cuff on the edge of the bottom of the sleeve. Baste and stitch in place, turn in the raw edge of the top of the cuff, and baste and stitch it to the right side of the sleeve. Baste and stitch three parallel rows of braid near the top of the cuff, as in the illustration; then make the seam in the sleeve, joining the ends of the cuff in this seam (be careful that they are exactly even).

## SETTING THE COLLAR.

Sew the lining and the top of the collar together, leaving the edge around the neck open; turn to the right side, stitch on the braid in parallel rows as in the illustration (if desired, emblems may be used instead of braid). Place the center back of the neck of the collar on the center back of the neck of the waist. Let the ends just cross each other in front. Baste the collar to the neck of the waist, turning the seam toward the wrong side. Trim the seam close and finish with bias tape, stitched on both edges.

## FINISHING THE BOTTOM OF THE MIDDY.

The bottom of the middy may be finished with a facing turned to the right side and stitched in place, or, it may be finished with a double piece about 4″ wide, sewed to the bottom of the middy, turned up to the top and left loose.

A middy is sometimes finished with a hem; use a wide or a narrow hem as desired.

# TAILORED WAIST

## MATERIALS.

**Dimity (Chap. I, Par. 15) or**
**Lawn (Chap. I, Par. 23) or**
**Madras (Chap. I, Par. 25) or**
**Percale (Chap. I, Par. 31).**

2½ yards of 36″ material.
4 buttons.
Thread to correspond with material.

## INTRODUCTORY STATEMENT.

The wearing of tailored suits has made the separate blouse a necessity. The style of this separate blouse varies from the beautiful lace, chiffon, net and fancy silk waists to the semi-tailored and the strictly tailored or mannish shirt waists. While the strictly tailored waist is worn with stiff collars and cuffs, it may be modified by changing the shape of the collar and the style of the cuffs into a much more comfortable and becoming garment.

The heavier materials used in making the shirt waist are linen, percale, and similar materials. Lawn, voile, crepe de Chine, China silk, dimity and organdie are some of the thinner materials frequently used.

The white dimity waist shown in the illustration is a simple modification of the regular tailored waist. The rolling collar takes the place of the collar band, and the fitted cuffs take the place of the stiffly starched cuffs which are usually fasten with links or cuff buttons.

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**References:**

Principles of Correct Dress, F. H. Winterburn.
The Well Dressed Woman, H. G. Ecob. Fowler & Wells Co.

# WORKING DIRECTIONS FOR TAILORED WAIST

## PREPARING MATERIAL.

Shrink the material if cotton goods is used.

## CUTTING OUT THE WAIST.

A commercial pattern may be used for this waist. If it is used, carefully study the guide chart and directions accompanying it. Or, if desired, patterns for the waist and sleeves may be drafted according to the directions given in Chap. IV.

If a drafted pattern is used there is no allowance made on the front pieces for finishing, or lapping; these edges should be finished before the waist is cut out; then the center front of the pattern should be laid on the line where buttons and buttonholes are to be placed. The front edges of the waist shown in this lesson are finished on the wrong side with a facing or hem about 3½″ wide, as shown in the illustration.

The front of a shirt waist may be finished on the right-hand side with a hem about 1¼″ wide, turned to the right side and stitched ¼″ from each edge, if the material is the same on both sides. If the material is different on the wrong side, this edge may be finished with a facing turned to the right side and finished as suggested for the hem. The left-hand edge may be finished with a hem ½″ or ¾″ wide.

If the waist is to be tucked, it may be tucked before laying on the pattern, then cut out in the same manner as a plain shirt waist.

## JOINING SEAMS.

A yoke should be fastened to the body of the waist with lapped seams. The sleeves and under-arm seams may be joined with French seams, while the shoulders should be joined with felled or lapped seams. After the waist is basted together it should be tried on and fitted (see suggestions for fitting a waist, Chap. IV). The bottom of the waist is to be finished with a band or peplum, the extra material below the waist line may be trimmed away at this time (be careful not to cut the waist too short). After fitting remove waist, rebaste it if necessary and finish the seams.

## FINISHING THE NECK.

**With collar as shown in illustration.** Cut a doubled strip of material 3″ wide at the ends and 2½″ wide in the back (cut this collar out of scrap material first and see that it sets properly before you

cut it from your waist material). Baste the ends and top edges together, with the center backs even, baste the under side of the collar to the right side of the waist, letting the ends come out exactly even with the front edge of the waist, as in the illustration (the neck curve should be trimmed off the ends of these front pieces). Stitch in place; turn the upper side of the collar over until it covers the stitching. Baste and stitch in place.

**With collar band.** Sew the two pieces of the collar band together on the top edge; baste the outside edge to the neck as pinned in fitting; turn in and baste the inside edge over the seam formed; keep it just opposite the outside edge. Turn in the ends and stitch all around the collar band.

## CUFFS.

**Cuffs shown in lesson.** Cut a strip for each cuff 6½″ wide and long enough to allow the hand to slip through easily when the ends are joined. As the cuff is made double, sew one edge onto the bottom of the sleeve, which may be gathered a trifle if necessary. Turn in the raw edge on the opposite side and fold it over to cover the stitching; pin, baste and stitch in place. Sew the ends together with the seam of the sleeve, tapering it off toward the hand.

**Tailored Cuffs.** Up from the bottom edge, cut an opening 4½″ long 1″ from the center back of the sleeve. Finish this opening with a bound placket (Chap. II, Par. 161), varying it as follows: Before stitching the second time trim off the inside thickness of the placket to within ¼″ of the edge on the upper side; baste and stitch it flat on the sleeve on the long edge and across the end at the top of the placket opening.

To finish placket on the outside, cut a strip 1½″ wide, and 2″ longer than the placket opening; make it pointed at one end, turn in the raw edges; make the straight end even with the bottom of the sleeve and one edge even with the upper edge of the placket. Baste and stitch it in place. At the end of the opening make two parallel rows of stitching across the placket.

For the cuffs, cut two strips of material 10″ long and 6″ wide; cut two strips of heavy cotton material the same length and half the width (for interlining). Baste the piece of interlining to the wrong side of each cuff, making it even on the edges. With the interlining on the outside, fold the cuff double and stitch the two ends together. Turn right side out and baste around the folded edges. Place the edge of the interlined side on the bottom of the sleeve, making the

ends even with the edge of the placket. (If the cuffs are to be lapped, allow the end of the cuff to come to the edge of the extension on the under side of the placket; if they are not to be lapped, but joined with cuff links, turn the extension piece back on the under side of the sleeves and sew it in with the cuff). Baste and stitch the cuff in place, gathering the sleeves into the cuff on the under side, if necessary. Turn in the opposite edge of the cuff; pin, baste and stitch in place on the right side of the sleeve. In the center of each end of the cuff, ½″ from the edge, work a buttonhole for the cuff link.

## FINISHING THE BOTTOM OF THE WAIST.

**With band.** Gather the bottom of the back edge of the waist to about 10″, starting and finishing the gathers 2½″ from the underarm seams; gather the lower edge of the front pieces and draw them up enough to make the bottom of the waist fit the band. Sew on the band the same as directed for the tailored cuffs (omitting the interlining of course). The band may be made loose and have a piece of elastic run through it.

**With tape.** Baste and stitch a tape about ½″ wide over the gathers at the waist line in the back. Let the bottom of the waist hang loose and extend about 4″ below the waist line.

## FASTENINGS.

Join the waist in front with buttons and buttonholes worked lengthwise and barred at the ends (Chap. II, Pars. 135-136).

# TAILORED SKIRT

MATERIALS.

**Linen (Chap. I, Par. 40) or Galatea (Chap. I, Par. 18) or Indian Head (Chap. I, Par. 21).**

Amount of material called for in commercial pattern, or if drafted pattern is used, plan from the pattern (the amount will vary with the style of the garment and the size of the person).

Belting 2″ longer than waist measure.

6 snaps.

2 large hooks and eyes.

Thread No. 70.

## INTRODUCTORY STATEMENT.

The tailored skirt is given in this section because it is the foundation of all pleated or draped skirts. The principles involved in its making must be mastered before one can hope to make the more elaborate skirts. The beauty of the tailored skirt lies in the good lines, careful machine stitching, and perfect fit of the garment.

The skirt in this lesson is made of Indian head, a smooth finished material. Ratine or other rough finished goods should be reserved until one has had considerable practice in sewing for it is very difficult to stitch the rough material.

If you succeed in making your skirt so it fits well, has the lines of the seams running properly, is stitched nicely, and hangs evenly, you may feel that you have laid a good foundation in your training for some of the more difficult problems of skirt making.

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**References:**

Needlework and Cutting Out, Kate Stanley.
Costume, Arden Holt.

# WORKING DIRECTIONS FOR TAILORED SKIRT

## PREPARING MATERIAL.

Shrink the material and the belting.

## CUTTING OUT THE SKIRT.

A drafted pattern may be used for the style of skirt shown in the illustration (See Chap. IV). If you desire to vary this skirt from the plain skirt by pleating it, it is wise to use a commercial pattern. If the commercial pattern is used, study carefully the guide chart and directions which accompany it (it is a good plan to pin the pattern together and fit it before cutting out the material).

If the drafted pattern is used for a skirt finished with a pleat in front, as shown in the illustration, fold over the edge of the goods lengthwise and place the center fold of the pattern as far from the folded edge of the material as you desire the width of the pleat. The other side of the front should be allowed to extend beyond the edge of the pattern the distance which it will lap under the pleat. Remember, in cutting the back gores, to have the straight edge of the pattern laid parallel with the warp threads.

## SEAMS.

The seams on a tailored skirt may be finished in a variety of ways. Heavy material is often stitched together in plain seams, the seams being finished with overcasting. A neat way to finish such seams on the right side is to press the raw edges on the under side of the seam flat on the skirt; baste and stitch through them ⅛″ to ¼″ from the seam on the right side.

To give a pleated effect at a seam, baste it in the usual way; lay both raw edges of the seam flat against the wrong side and stitch through them from the right side, making the row of stitching parallel with the basting; remove the basting and a pleat will thus be formed on the right side.

In basting seams, be careful to have the parts of the skirt exactly even at the top; pin them together before basting and use small basting stitches near the top so they will not pull apart when fitted. It is a good plan to hold the bias edges toward you when basting.

When fitting the skirt, follow the suggestions given in Chap. IV.

## PLACKET.

For the placket opening under a pleat like the one shown in the illustration, use a faced placket (Chap. II, Par. 163). For a placket opening at the end of an ordinary seam, use the extension placket (Chap. II, Par. 162). If the skirt is gathered, a bound placket (Chap. II, Par. 161) may be used. Use hooks and eyes, or snaps, to hold the placket closed. Large buttons with buttonholes are sometimes used to fasten the placket and to form a trimming for the skirt.

## FINISHING THE TOP.

The top of a tailored skirt is usually finished so it can be worn outside of a shirt waist. Belting is used for this purpose. If the skirt extends to the waist line, a narrow belting about 1″ wide should be used; if it is to be raised above the waist line, wider belting should be used (the width of the belting will depend upon the distance the skirt is to be raised).

Before sewing on the belting, fit it to the waist, turn back the ends about 1″, and sew on at least two strong hooks and eyes (use a rounding eye and allow it to extend over the end of the belt as shown in Chap. II, Par. 133). The belting should be hooked around the waist allowing it to open at the same place the skirt is to open. Put on the skirt and pin it to the belting near the center, or bottom edge so the raw edges at the top of the skirt may be turned in at the top of the belting.

Remove the skirt; if necessary trim off the top of the skirt, turn in the raw edges, letting them extend about ⅛″ above the edge of the belting; baste and stitch the skirt in place near the top edge of the belting. (It may be necessary to trim off the end of the extension piece on the placket to make it fit in between the upper side of the placket and the belting when the skirt is fastened together). The raw edges at the end of this piece may be turned in and overhanded together.

## FINISHING THE BOTTOM.

NOTE: After the belt is adjusted, the skirt should be evened around the bottom, using the skirt gauge or a yard stick as a guide. The extra material may be turned back on the wrong side of the skirt for a hem.

Baste the hem in place, as pinned, around the lower edge; make it the width desired, using a strip of cardboard, or gauge, as a guide in making it even. Turn in the raw edges, take up the extra fullness in small pleats, baste and stitch the hem in position (the quilter

attachment on the sewing machine may be used as a guide in stitching this hem parallel with the bottom of the skirt). A second row of stitches about ¼″ from the first row is often used as an additional decoration.

If there is not enough material on the bottom of the skirt to form a hem, it may be faced by sewing a bias strip the width desired, to the bottom of the skirt, turning it back and finishing it like a hem.

A fitted facing may be used if desired; it may be sewed on in the same manner as the bias strip.

# HOUSE DRESS

## MATERIALS.

**Gingham (Chap. I, Par. 19) or Percale (Chap. I, Par. 31).**

Amount of material called for in pattern, if commercial pattern is used. If drafted pattern is used, figure from the pattern the amount of material you will need, as it will vary with the style of the garment, the size of the person, and the width of material.

8 buttons.

Thread No. 70.

## INTRODUCTORY STATEMENT.

Every girl should try to dress in keeping with the work that she is doing. It would look very inappropriate to see an office girl at work in an evening dress. It would look just as inappropriate to see a woman or girl at work in the house dressed in worn-out finery.

As housework generally soils the clothes very quickly and a wool dress is more or less difficult to clean, house dresses made of wash material which can be laundered as frequently as necessary are much preferable.

A house dress should be made of good fast colored material, preferably in one piece, with very little trimming. White collars and cuffs made of piquet, lawn, embroidery or a lace edge on the collar made of the material of which the dress is made, or pipings or bands of white piquet or contrasting color, make attractive trimmings on a house dress. A nicely made house dress for a young girl would also be appropriate for school wear.

The house dress in the illustration shows one type of the tailored skirt combined with a simple shirt waist. This waist involves practically the same principles as are found in the middy except that it is gathered into a belt at the waist line and is made with a different style of collar and sleeve.

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**References:**

Practical Dressmaking, Mrs. J. Boughten.
Home Dressmaking, Annie Myers.

# WORKING DIRECTIONS FOR HOUSE DRESS

## PREPARING MATERIAL.

Shrink the material.

## CUTTING OUT THE HOUSE DRESS.

For the house dress shown in the illustration, the drafted patterns for the shirt waist, sleeves and plain gored skirt may be used (see Chap. IV). As this is a four-piece skirt with a side front opening it will be necessary to cut the front gore of the pattern double. To make the side opening, measure from the center front 2″ to the right; fold the pattern, cut it lengthwise on the crease. The back may be made in on piece by placing the center back of the back pattern on a fold of the material; or, it may be cut in two pieces with a seam up the center back. Be careful to allow for seams or pleats in cutting out the skirt, if they have not already been allowed on the pattern.

Finish the front edges of the waist as desired before cutting out the waist with a drafted pattern. The right-hand side of the waist in the illustration is finished with a wide hem turned toward the right side and stitched ¼″ from each edge. The left-hand side of the opening is finished with a ½″ hem turned toward the wrong side.

A commercial pattern may be used in making the house dress if desired. If one is used, carefully study the guide chart and directions which accompany it.

## THE SEAMS.

The waist may be joined at the shoulder with lapped or felled seams, finished on the right side. The under-arm seams and the sleeves may be joined with French seams. The gores of the skirt may be joined with plain overcast seams if the material is firm, like gingham, percale, or linen. French seams are used in gathered skirts, or on thin material.

## FITTING THE HOUSE DRESS.

Follow the suggestions given for fitting a waist and skirt in Chap. IV, (be careful to mark the waist line on the waist with pins).

## SETTING IN SLEEVES.

The waist should be tried on, the edges of the armholes turned in and the sleeves pinned in position so the top will hang straight from the shoulder to the back of the hand, and so the under-arm seam will hang straight from the arm's eye to the wrist. The waist

should then be removed and the sleeves basted and stitched in place with lapped seams.

**Set-in sleeves with gathers at top.** Join the seams of the sleeves, fold the armholes so the shoulder seams and the under-arm seams lie together. Crease the fold formed on the back and front of one armhole; place the seam of a sleeve in the armhole 2¼″ to 2½″ in front of the under-arm seam. Pin the under part of the sleeve to the armhole from the crease on the front to the crease on the back. Gather the top of the sleeve between the two creases. Adjust the gathers allowing the greatest fullness at the top of the sleeve. Baste it in place. Try it on, see that it hangs as suggested for the plain sleeve, stitch in the sleeves and finish with overcasting, or binding.

**To bind the sleeve.** Cut bias strips about ¾″ wide, stitch in one edge when you stitch in the sleeve, trim the seam to about ¼″; turn in the raw edges of the binding on the other side and hem or stitch in place. The bottom of the sleeves in this lesson are finished with a double lengthwise strip of the material.

Sleeves are finished in such a variety of ways, however, that no attempt is made here to explain any one method.

## FINISHING THE NECK.

The simple turned-over collar shown in this lesson should be cut from a commercial pattern and sewed together around the outside edges. With the center back of the waist and center back of the collar together, pin, baste and stitch the neck of the collar and the waist together. Fold the upper edge of the collar over and turn under the raw edges until it covers the stitching; pin, baste and hem or stitch in place. These directions are suitable for any double collar. If a single collar is used, sew it to the neck with bias tape.

## JOINING WAIST AND SKIRT.

The dress in this lesson is joined with a band of material like that used in making the waist. After the waist and skirt are completed (with the exception of the bottom of the skirt) put on the waist, which should be gathered at the waist line; adjust the gathers in the waist; trim off extra material below waist and put on the skirt. With both edges of the band turned under, pin the lower edge to the skirt and the upper edge to the waist. (Make the skirt even around the bottom and turn up the extra material.) Remove the dress, cut away the extra material under the band, leave the bottom of the waist extending about ¾″ below the top edge of the band, baste in place; on the

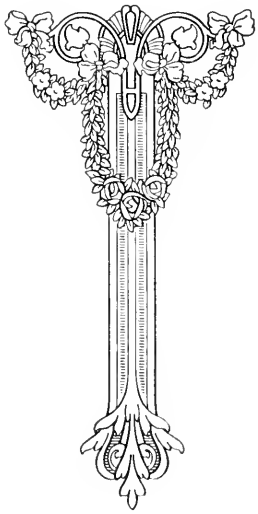
under side pin and baste a strip the same width as the band (for a lining); stitch this lining in place.

## FINISHING THE BOTTOM OF THE SKIRT.

Baste the hem in position, as marked, make it even, using a gauge or strip of cardboard as a guide; lay the extra fullness in small pleats, pin, baste and stitch the hem in place.

## FASTENINGS.

The house dress in the illustration is fastened with buttons and buttonholes; snaps or hooks and eyes may be used, instead of buttons if desired. (Do not use snaps on the belt.)



# SCHOOL DRESS

## MATERIALS.

**Linen (Chap. I, Par. 40) or Percale (Chap. I, Par. 31) or Gingham (Chap. I, Par. 19).**

Amount of material called for in commercial pattern.

Thread No. 70.

Fastenings necessary, according to style of dress.

Belting, 2″ longer than waist line.

## INTRODUCTORY STATEMENT.

During their school days, girls are forming habits that will last a life time. It is very essential that they get into the habit of dressing appropriately for school. The schoolroom is the school girl's place of business and she should take just as much pride in coming there properly dressed as the successful business girl does in appearing properly dressed for her work. A girl should learn to distinguish between what is appropriate and what is inappropriate to wear. This can be done only by observation and thoughtful study of the problem.

The well dressed girl will avoid enormous bows on her hair, extremely low cut necks in her dresses, over trimmed effects and gaudy or too striking combinations of colors. The school dress should be comfortable, neat and attractive; it should be made on very simple lines, preferably in one piece so there will be no danger of it "appearing in two parts" at the waist line. Summer dresses for school are appropriately made of plain finished cotton materials like ginghams, percales, chambrays or linens. Serge and panama are very practical fabrics for winter dresses.

The dress in this lesson is made of dark gingham, trimmed with white braid. The white trimmed collar and cuffs give a clean, cool appearance to the dress.

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**References:**

Dress, Mrs. Oliphant.
History of Development of Dress, A. C. Johnson.

# WORKING DIRECTIONS FOR SCHOOL DRESS

## PREPARING MATERIAL.

If the material is colored, soak it in salt water to set the color; if not, shrink it.

## THE PATTERN.

The dress in the illustration is made after the so-called Peter Thompson style of dress. When you have completed the work of the first five sections, you should be able to make this sort of dress very satisfactorily. The directions given for this dress are for a cotton dress. (If you wish to use wool material for your dress, follow the directions for making a wool dress). It will be advisable for you to use a commercial pattern in making this dress. (You will find it very helpful and interesting to draft a pattern and modify it into one similar to the one you have selected for your dress.)

## CUTTING OUT THE MATERIAL.

Study the guide chart and directions accompanying the commercial pattern. Where notches are necessary, be careful to make them very small; plan your material economically.

## SEAMS AND PLEATS.

Where a tailored effect is desired, use felled or lapped seams. If the skirt is to be gathered, materials like linen, gingham or percale should be joined with overcast seams.

Any pleats which the pattern indicates may be marked on both sides of the skirt at the same time by basting through the perforations which indicate the pleats (with long uneven basting stitches) through both thicknesses of the material. When you remove the pattern, cut the basting threads and lift one piece of the material away from the other about ½"; cut the threads between them, leaving a row of cut threads on each piece of material. As a rule, pleats should be basted in place before joining the gores of the skirt.

## TO MAKE EYELETS FOR LACING.

The back of the skirt, shown in the illustration, is laced with braid drawn through eyelets.

**To make an eyelet.** With a stilletto (a pointed bone or steel punch used in embroidery work) punch a small hole in the goods, gradually enlarge it (being careful not to break the threads in the material) until it is the size desired. With thread to match the ma-

terial, sew over and over around the opening occasionally enlarging it, or keeping it in shape with the stilletto.

## FITTING.

When you have decided on the kind of seams most suitable to use in your dress, baste it together, laying in pleats where necessary. (Be careful to have the gores of the skirt even at the top; pin them together before basting; use small basting at the top of the seam, or any place where there is likely to be any strain in fitting, which might pull the basted seams apart.) After the garment is basted, try it on and fit it as directed in Chap. IV.

## SLEEVE.

A sleeve like the one shown in the illustration should have the pleats at the bottom sewed in, also the cuff braided and set on, before sewing it together. As they are plain at the top, the sleeves should be set in with lapped seams (be careful that each sleeve hangs straight from the shoulder to the back of the hand, and that the under-arm seams hang straight from the curve of the arm's eye to the front of the wrist).

## SAILOR COLLAR.

The sailor collar should be braided and lined before it is sewed to the waist. To sew it on, place the center back of the lining on the center back of the waist, pin, baste, and sew it to the neck of the waist with a ¼″ seam. Turn this seam inside the collar and fold the right side of the collar over it, turn in the raw edges to cover the stitching, pin, baste and hem it around the neck.

## THE YOKE.

The yoke should be braided, lined on the back, and hemmed to the waist on the right side with small stitches, as shown in the illustration.

## JOINING THE WAIST AND SKIRT.

The dress in this lesson is joined with a band of the same material, a very common method of joining dresses of this character. The belt should be cut long enough to extend around the waist and allow for the extra length necessary to open the skirt on the side. Take a piece of soft belting, the width desired for the band, fit it to the waist, turn back the ends, sew on hooks and eyes (use the round eyes and let them extend over the end of the belting, as shown in Chap. II, Par. 133). Hook the belt around the waist, letting it open

at the center front; put on the waist, pin it to the top of the belting and trim away the extra material; put on the skirt and pin it to the lower part of the belt, leaving loose the edge which must extend beyond the center front; turn in the edges of the material cut for the belt, and line the end which is to be fastened to the loose edge of the skirt. Pin it in place over the skirt and waist; make the skirt even around the bottom and remove the dress; baste the belt where it has been pinned and stitch it in place. (This is a different method than the one given for joining the house dress.)

## FINISHING THE BOTTOM.

After the skirt has been evened at the bottom, baste it along the bottom as indicated by the pins; even the hem, using as a guide a strip of cardboard cut the desired length; pin, baste, turn in the raw edge and stitch the hem in place, laying in the extra fullness in small pleats.

## FASTENINGS.

A dress of this kind may be fastened with buttons and buttonholes, with snaps or hooks and eyes. (Do not use snaps on the belt.)

## TRIMMING.

A school dress may be trimmed very appropriately with bias folds of contrasting material, with pipings, or with buttons. Lace should not be used.

# WOOL DRESS

## MATERIALS.

**Serge (Chap. I, Par. 62) or Panama (Chap. I, Par. 61).**

Amount of material called for in commercial pattern.

Trimmings appropriate for design selected.

Belting, 2″ longer than waist measure.

Hooks and eyes, and snaps.

Silk thread to match material for stitching.

Cotton thread for basting.

Braid (mercerized) for skirt binding.

## INTRODUCTORY STATEMENT.

While many women and girls prefer to wear a separate blouse with a tailored skirt in the winter time, most of them feel the need of at least one wool dress. Most of the principles that apply to the making of a cotton dress can be used in making a wool dress, but as there are some things that must be emphasized in making up wool materials which do not require consideration with cotton materials, it is well worth while to study this lesson on the making of a wool dress in order to bring out some of these points. The kind of material used in making the dress, as well as the style in which it is to be made, will depend on the kind of service it is to give. Care should be taken to see that the color selected is becoming and that the style planned is suitable for the figure of the one who is to wear it. If thoughtful consideration is given on these points, much greater satisfaction will be found in the completed garment.

The woolen materials for winter are usually dark in color and for that reason are less likely to be becoming to the average complexion; this makes it necessary to exercise some care in the selection. The above dress is made of dark blue wool serge trimmed with white silk braid and a white collar. The white against the face with the blue background makes it exceedingly becoming to a girl with dark eyes and black hair.

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**References:**

Color Harmony in Dress, George Ashdown. McBride, Nast Co., N. Y.
Wool, Journal of Education, Vol. XLV.

# WORKING DIRECTIONS FOR WOOL DRESS

## PREPARING MATERIAL.

Many of the better grades of wool material are sponged and pressed so they will not spot when wet. This is usually indicated on the selvage. It is advisable to look on the selvage to see that this has been done; if it has not, sponge and press the material yourself, as directed in Chap. III; or you may have it done at a dry goods store or a tailor shop. Unless this is done, shiny finished materials like broadcloth are very likely to spot when pressing the seams in making, and afterwards if a drop of water falls on them.

## CUTTING OUT THE GARMENT.

A commercial pattern should be used unless the dress is made in a very simple style, when the drafted pattern may be used. If a commercial pattern is used, carefully study the guide chart and directions which accompany it.

## FITTING THE GARMENT.

After the garment has been cut out, baste it together and fit it according to suggestions in Chap. IV.

## JOINING AND FINISHING THE SEAMS.

The kind of seams used in joining a wool dress will depend considerably on the style of the garment. If a tailored effect is desired, lapped or stitched felled seams should be used. In a garment where the seams should be inconspicuous, as in a circular or gathered skirt, use the overcast seams or finish them with binding ribbon or bias tape on the wrong side.

To finish a seam with binding ribbon, press it open by dampening it on the wrong side with a wet cloth and pressing it with a warm iron. Fold the binding ribbon together, allowing one edge to extend beyond the other about ⅛″. Press it with an iron. Place the binding ribbon over the edge of the seam with the wider part on the under side of the seam. Sew both edges of the ribbon in place at the same time with running stitches.

To finish a seam with commercial tape, press open the seam of the skirt as directed above. Crease the tape in the center with the iron. Baste one edge of the tape to the under side of the seam with small stitches, so the center crease will lie over the edge of the seam. Baste the opposite edge of the bias tape to the upper side of the seam

and stitch it on the machine. (With practice the second basting will be unnecessary).

Seams that are not pressed open should be overcast together.

Seams of felted materials like broadcloth which do not ravel, may be notched with the scissors.

## JOINING WAIST AND SKIRT.

After the waist is completed, except at the waist line, and the skirt is finished, except making it even at the bottom, the two may be joined.

If the dress is long waisted, like the one shown in the illustration, the bottom of the waist may be turned under, basted over the top of the skirt and stitched flat.

If there is to be a girdle on the dress, join the waist and skirt in this manner: Fit the belting to the waist, turn back and stitch the ends and sew on as many strong hooks and eyes as are necessary to keep it from gaping (use the round eyes and let the eyes extend over the edge of the belt, as directed in Chap. II, Par. 133). Hook the belt around the waist, put on the waist, adjust the gathers at the waist line and pin the bottom of the waist to the top of the belting. Put on the skirt and pin the top of it to the lower edge of the belting. Remove the dress, baste and stitch the waist and skirt to the belting; cover the raw edges by hemming a strip of material over them.

NOTE: When the skirt and the waist do not open at the same place, have the belting open with the one where it seems most convenient. If part of the waist, or part of the skirt cannot be fastened to the belting, it should be faced or finished with a band, and held in its proper place with hooks and eyes, or snaps.

The girdle may be made separate or it may be fastened to the dress. If it is fastened to the dress, it is not necessary to cover the raw edges of the waist and skirt on the belting with the strip of material suggested above. If the dress is to be finished without a girdle, hook the belting around the waist, adjust the fullness at the waist line of the waist and pin it to the top of the belting; cut off the extra material. Pin the skirt to the bottom of the belting in a few places, turn in the top edge, place it over the gathers in the waist and pin it in place with the edge a trifle above the top edge of the belting. Remove the dress, baste and stitch the top of the skirt to the waist and belting.

## THE FASTENINGS.

The wool dress is usually fastened with hooks and eyes, or snaps. (Remember snaps should never be placed where there is much strain on them as they will pull apart).

## TRIMMINGS.

Silk braid is a trimming which is often used on wool dresses. It may be basted in place and stitched on the edges with the sewing machine. Soutache braid may be sewed on in the same way with one row of stitching in the center.

## FINISHING THE BOTTOM OF THE SKIRT.

After the skirt is evened at the bottom, baste the bottom of the hem as marked; trim the hem off even and sew bias tape on the top of it, as in binding seams. The fullness in the top of the hem may be removed by holding the tape tight as you sew. Press the top of the hem using a damp cloth (press it until it is dry); baste and stitch in place.

Broadcloth and similar felted material may be notched at the top of the hem, then the hem may be stitched in place. The hems of light weight materials that ravel easily may be finished by turning in the raw edges, pleating in the extra fullness, basting, and stitching them in place.

# SILK DRESS

## MATERIALS.

**Foulard (Chap. I, Par. 74), or**
**Taffeta (Chap. I, Par. 78).**

Amount of material called for in commercial pattern.

Belting 2″ longer than waist measure.

Silk thread to match material.

Trimmings suitable for this style of dress.

## INTRODUCTORY STATEMENT.

Of all the fabrics, silk is considered the most beautiful. As it is more or less expensive and will not stand the hard service to which every day garments are subjected, it is usually reserved for the making of gowns which are to be worn on special occasions.

Silks are frequently made up in very simple styles which are suitable for street wear. The darker shades of foulards, taffetas, crepe de Chines, moires or messalines are all suitable for this purpose. When silk materials are combined with fancy trimmings they are suitable for afternoon or evening wear. The delicate colored silks should be used for party dresses.

A silk dress made after the fashion of the dress shown in the illustration is suitable for street wear or semi-dressy occasions.

The style of a dress of this sort varies considerably from season to season; it is therefore necessary to use judgment in adapting the changing styles to your personal needs.

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**References:**

Silk, Journal of Education, Vol. XLV.
Silk Industry in America, L. P. Brockett.

# WORKING DIRECTIONS FOR SILK DRESS

## SELECTION OF MATERIAL.

Until you have had a great deal of experience in sewing, it will be wise for you to select silk materials with enough body to keep them from pulling and slipping when you are working with them. Materials like foulard or taffeta will be most suitable. Materials like crepe de Chine are very difficult to work with and should not be used until you have become skillful in dressmaking.

## THE PATTERN.

The design shown in this lesson offers a good way to make over last year's dress by the combination of two materials. For your dress, it will be well to select a simple design in which you can give beauty to the garment by the perfection of your work. Use a commercial pattern.

## CUTTING OUT THE DRESS.

Study carefully the guide chart and the directions accompanying the pattern; pin the pattern to the material carefully and use very sharp shears to cut out the garment. (Dull shears will pull the silk; if you have this difficulty, put a piece of newspaper under the silk and cut it with the silk.)

## LININGS.

While fitted linings are not used as commonly as they previously were, semi-fitted linings are often used in the waists of silk dresses. Net, china silk and seco silk (a thin, mercerized cotton material) are most generally used for this purpose.

## THE SEAMS.

A lined waist should be sewed together with plain seams. The lining should be sewed up separately from the waist and the seams turned inside so it will not be necessary to finish either the seams of the waist or the lining. For unlined silk waists, overcast or French seams may be used.

For gathered skirts, French seams are generally used. Where a more tailored effect is desired, plain seams may be stitched about $\frac{1}{8}$" from the seam on the right side. Soft materials are often stitched over tissue paper, or newspaper, to keep the stitching from drawing or fulling the silk. You should see that the point of the machine needle is sharp, as a blunt needle will pull the threads of silk.

Machine hemstitching is often used to join seams in the waist, excepting the under-arm seams. If you wish to send this work to a professional, baste all the seams before sending the garment to be hemstitched.

## FITTING.

After the seams are basted, try on the dress and fit it, following the suggestions for fitting in Chap. IV. (Be very careful that the dress is fitted so there is no strain on the silk in any part; be especially careful about the sleeves at the elbows and the skirt at the hips.)

## SETTING IN THE SLEEVES.

The sleeves should be finished before they are stitched in. They may be set in the armhole with a plain overcast seam; they may be set in with hemstitching as suggested in a previous paragraph, or the armholes may be finished with cable cord. To do this, cut bias strips about ¾″ wide, lay the cable cord (the size desired) on the wrong side of the strip. Sew the cable cord in with running stitches. Turn in the edge of the armhole and baste in the bias strip, letting the covered cable cord extend just beyond the edge of the armhole. Lay the top of the sleeve in as if you were going to make a lapped seam. Baste it in place; stitch, using a presser foot especially designed for this work (if your machine has this presser foot).

## THE NECK.

If the dress is made with a fitted collar, pin on the collar before trimming out the neck. If a yoke, or guimpe, is used with the dress, join the collar to the neck by stitching it flat on the yoke; trim the raw edge down to about ¼″ and overhand over it, making a tiny rolled seam on the wrong side.

Such a collar should be stayed to keep it up around the neck. Sew one collar stay about 1½″ each side of the center front of the collar allowing it to slant back slightly at the top; sew another one on each side, even with the shoulder seam, and one on the under side of the back opening.

## PLACKETS.

Where the opening comes under a pleat in the skirt, use a faced placket (Chap. II, Par. 163). Use a bound placket (Chap. II, Par. 161) in a full skirt.

## JOINING WAIST AND SKIRT.

The dress in this lesson may be joined with a band of the material. The belt should be cut long enough to extend around the

waist and allow for the extra length necessary to open the skirt on the side. Take a piece of soft belting, the width desired for the band, fit it to the waist, turn back the ends and sew on hooks and eyes (use the round eyes and let them extend over the end of the belting, as shown in Chap. II, Par. 133). Hook the belt around the waist, letting it open at the center front; put on the waist, pin it to the top of the belting, trim away the extra material; put on the skirt and pin it to the lower edge of the belt, leaving loose the edge which must extend beyond the center front; turn in the edges of the material cut for the outside belt, line the end which is to be fastened to the loose edge of the skirt. Pin it in place over the skirt and waist, even the skirt at the bottom; remove the dress, baste the belt where it has been pinned and stitch it. Make the wide silk belt shown in this lesson separate and sew it over the other by hand.

## FASTENINGS.

The placket and other openings in the dress may be held together with hooks and eyes and snaps. (Remember that snaps should not be placed on the belt, or any place where there is a strain that will pull them apart.)

## FINISHING BOTTOM.

After the skirt is evened at the bottom, turn up the hem, baste it around the bottom edge, even it to the width desired (about 3″ to 5″); turn in the raw edge, pin and baste in place, gathering in the extra fullness or removing it with tiny pleats. Sew the hem in place by hand with hemming stitches.

# LINGERIE DRESS

MATERIALS.

**Organdie (Chap. I, Par. 29) or**

**Lawn (Chap. I, Par. 23) or Handkerchief Linen (Chap. I, Par. 46).**

Amount of material called for in commercial pattern.

Suitable trimming for style selected.

Belting 2″ longer than waist line.

Thread No. 90.

## INTRODUCTORY STATEMENT.

The long hot days of summer afford an opportunity for a girl to wear pretty lingerie dresses made of the exquisite organdies, swisses, mulls, dimities, voiles, and lawns which are so universally becoming. If a girl is able to make her own dresses and has the time to do it, she can have a variety, for very pretty ones can be made with small cost if there are no dressmaker's bills to pay.

The tall, slender girl may make an attractive appearance when thin summer dresses are in vogue, for the ruffles used so much in trimming them will appear to lessen her height and thus give her a better proportioned figure. The girl who is inclined to be short and stout should select materials with stripes and make them up lengthwise (up and down), avoiding ruffles or trimming with stripes running around. She should also avoid any sort of striking girdle.

The dress in this lesson is planned to bring in as many as possible of the special features necessary in the making of any lace trimmed, thin dress. Notice that this dress is designed for a tall, slender girl.

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**References:**

Beauty in Dress, Oakey.

Lessons in Garment Drafting, Gingles. Seemann & Peters, Saginaw.

# WORKING DIRECTIONS FOR LINGERIE DRESS

## PREPARING MATERIAL.

Many people object to shrinking fine organdie, because it takes off a little of the new look. If you do not shrink it, you should make allowance for lengthening the skirt and waist after the dress is laundered.

## SELECTING THE PATTERN.

Before making a dress similar to the one shown in this lesson, you should have had considerable experience in making plainer dresses; if you have not, select a less elaborate style for your dress. Use a commercial pattern.

## CUTTING OUT THE DRESS.

Study carefully the guide chart and directions accompanying the pattern; cut out the dress according to directions. NOTE: In making this dress you should be very careful to keep the table and machine carefully dusted so you will not have to launder the dress as soon as it is finished. Wear a white apron and keep your hands scrupulously clean.

## THE SEAMS.

The parts of the waist in a dress of this character should be joined with very tiny French seams. As the skirts are usually gathered, or pleated, they also should be joined with tiny French seams.

## TO SET IN LACE INSERTION.

Lace insertion in a waist similar to the one in the lesson should be set in before the seams are joined. To do this, baste the lace insertion on the waist in the desired position, mitering the corners where necessary. Stitch it on both edges. Cut out the material under the insertion leaving about ¼" of the cloth extending under the insertion; fold this back and stitch it in place, or after it is folded back, sew it into a tiny roll with tightly drawn overcasting stitches. Buttonhole the mitered corners.

Handmade lace should be sewed in place by hand with fine running stitches and the under side finished as suggested above.

## TUCKS.

The tucks used on a dress of this character should be very dainty; they are usually called pin tucks; the finer they are made the prettier the appearance. They may be made with the tucker on the sewing machine. Before trying to use the tucker, study the directions given

in the book which accompanies the sewing machine and practice making the tucks on a small piece of cloth.

Tucks which end in the body of the material will have loose ends of thread. These threads should be drawn through to the wrong side and tied in a hard knot; the extra thread may be cut off.

Tucks in the cuff or sleeve are usually made before joining the seams. Care should be taken to have them evenly spaced and even in width where they are to be joined. The tucks in the ruffle of the skirt are usually put in after the ruffle is joined.

Tucks are sometimes made by hand with fine running stitches. They look attractive, but it requires a long time to make them.

## FITTING THE DRESS.

After the seams are basted, the garment should be tried on and fitted according to directions in Chap. IV.

## SLEEVES.

Set-in sleeves may be sewed into the armhole with plain overcast or French seams. Machine hemstitching is a very dainty way to set them in; seam beading gives much the same appearance as the hemstitching. Set it in with tiny French seams, or plain overcast seams.

## JOINING THE WAIST AND SKIRT.

As this style of dress is usually finished at the waist line with a girdle of ribbon or silk, it may be joined in the following manner: Fit the belting to the waist, turn back and stitch the ends and sew on as many hooks and eyes as necessary to keep it from gaping (use the round eyes and let the eyes extend over the end of the belt, as directed in Chap. II, Par. 133.) Hook the belt around the waist, put on the waist, adjust the gathers at the waist line, and pin it to the top of the belting. Put on the skirt and pin the top of it to the lower edge of the belting. Remove the dress, baste and stitch the waist and skirt to the belting; cover the raw edges by hemming a strip of material over them.

NOTE: When the skirt and the waist do not open at the same place, have the belt open with the one most convenient. If part of the waist, or part of the skirt cannot be fastened to the belting, it should be faced or finished with a separate band, and held in its proper place with hooks and eyes, or snaps.

The girdle may be made separate, or may be fastened to the dress. If it is fastened to the dress it is not necessary to cover the raw edges of the waist and skirt on the belting with the strip of

material suggested above. If the dress is to be finished without a girdle, hook the belting around the waist, adjust the fullness at the waist line and pin it to the top of the belting; cut off the extra material. Pin the skirt to the bottom of the belting in a few places, turn in the top edge, place it over the gathers in the waist and pin it in place with the edge a trifle above the top edge of the belting. Remove the dress, baste and stitch in place.

## BOTTOM OF THE SKIRT.

When the bottom of the skirt is to be finished with a ruffle, even the skirt around the bottom the distance from the floor necessary to make it the right length when the ruffle is sewed on. If more than one ruffle is to be placed on the skirt, sew on the bottom ruffle with a felled seam; lay the skirt on an ironing board or table and pin the second ruffle so the bottom edge will overlap the top and will be parallel with the bottom of the first ruffle. Continue in this manner until all the ruffles are sewed on. If the top of the upper ruffle is not concealed at the waist line, the raw edges should be turned in and the edge finished with a small heading, which may be used as a finish for the top of the ruffle when it is sewed on the skirt.

The lace on the edge of the ruffles should be sewed on by hand, but it may be stitched flat on the edge with the machine. The lace trimming on the waist should be sewed on by hand.

## FASTENINGS.

A lingerie dress may be fastened together with tiny buttons and buttonholes, or small snaps with hooks and eyes at the belt.

## THE GIRDLE.

As each season brings its new fads for girdles and sashes, no attempt is made here to give directions for making a girdle. Patterns may be obtained with directions for making. One girdle or sash may be used for several dresses.

# GYMNASIUM SUIT

MATERIALS.

**Serge (Chap. I, Par. 62) or**
**Flannel (Chap. I, Par. 59)**
**or**
**Sateen (Chap. I, Par. 32).**

Amount of material called for in commercial pattern.
Thread to match material.
Fastenings.

INTRODUCTORY STATEMENT.

In order to get the full benefit of the physical training given in the gymnasium, it is necessary to be dressed so that every part of the body may have perfect ease and freedom of motion. The gymnasium suit of some sort, with its short skirt or bloomers, is designed to fill this need.

Bloomers are often worn with a cotton middy, but a suit made in one piece is very desirable.

Woolen material is generally used for gymnasium suits, although sateen, silk and brilliantine are also satisfactory. The woolen material is particularly desirable because it is a poor conductor of heat and for this reason one is less likely to take cold after violent exercise because it does not allow the body to cool too rapidly.

The gymnasium suit shown in this lesson consists of a waist and bloomers joined at the waist line with a band, thus forming one continuous garment.

**References:**

Hygiene of Clothing, The Care of the Body, Cavanagh.
Personal Hygiene, Pyle.

# WORKING DIRECTIONS FOR GYMNASIUM SUIT

## THE PATTERN.

If desired, a commercial pattern may be used to make a gymnasium suit. A middy blouse may be substituted for the waist which is joined to the bloomers. If this is done, the bloomers should be joined to a band.

With careful planning on your part, the waist of the gymnasium suit shown in the illustration may be cut from a plain shirt waist pattern; the bloomers may be cut from a drawer pattern by allowing extra length and fullness. The back of the waist may be cut like the shirt waist pattern, with a square neck; the front, you will notice, has a square neck and is opened by unbuttoning the gathered piece which is fastened in a band and buttoned to the side fronts of the waist. To cut the front from a waist pattern, cut the neck square and add about 3″ to the front of the pattern for fullness; the sleeves are cut short and made full at the top.

## CUTTING OUT THE SUIT.

If a commercial pattern is used, study carefully the guide chart and directions which accompany it. Cut out your suit according to the directions.

If you wish to make a suit like the one shown in the illustration, by using a shirt waist pattern, cut the back piece with the center back of the pattern on the fold and the front piece the same allowing the folded edge to extend about 3″ beyond the front edge of the pattern.

To make the flap which is gathered into the band in the front of the waist, cut down from the neck on each side of the waist to within about 2″ of the waist line. If the drawer pattern is used for the bloomers, lay pleats in the material the length desired for the bloomers and cut them out; allow several inches on the folded edge of each leg for gathered fullness, making them enough longer than the pattern to allow them to come well below the knees.

## THE SEAMS.

As a suit of this sort is subjected to considerable strain, it should be joined with strong seams. The French seams, or felled seams, are suitable for this purpose.

## FITTING.

After the seams are basted, try on the garment and fit it very loosely. As it is very essential for the body to move freely in every

direction in athletic work, the garment worn in a gymnasium should be very easy fitting in every part. After the garment is fitted, remove it and finish the seams.

## FINISHING THE NECK AND FRONT.

If you wish to finish the neck in your gymnasium suit like the one shown in the illustration, cut a piece of material about 1½″ wide to fit the neck and extend down the front of the waist. Finish the raw edge around this strip with a bound placket on each side (Chap. II, Par. 161). Cut a band about 2½″ wide, and long enough (plus seams) to fit across the opening at the neck; turn in the ends, gather the material on the loose front piece into this band, baste and stitch the gathers in place in the band (Chap. II, Par. 142).

## THE SLEEVES.

Make a band 4″ wide for each sleeve. Join the ends of each band with plain seams. Join the sleeves with French seams and gather the bottom of each sleeve into the band (Chap. II, Par. 142); when the band is completed it should be double.

The sleeves shown in the illustration are gathered at the top. The following is a good method to use when setting in this style of sleeve: Fold the armholes of the waist so the under-arm seam and the shoulder seam lie together. Crease the fold formed on the front and back of the waist. Place the seam of the sleeve about 2¼″ to 2½″ in front of the under-arm seam. Pin the lower edge of the under part of the sleeve to the armhole from the crease in the front of the armhole to the crease in the back. Gather the remainder of the sleeve and adjust it to the upper part of the armhole, allowing the greatest fullness to come at the top of the shoulder. Baste and stitch in place. Overcast or bind the seams on the wrong side.

If you make plain sleeves, they may be set in with lapped seams.

## THE BLOOMERS.

The bloomers should be gathered or pleated at the top to fit a band which is to join the garments at the waist line (this band should be loose). Finish the bottom of the bloomers with a ½″ hem; gather in the fullness in each leg with an elastic band tight enough to keep the leg from slipping.

## JOINING THE WAIST AND BLOOMERS.

Join the waist and bloomers in the following manner: Cut two strips each 2½″ wide and as long as a loose waist measure; put on

the waist which should be gathered at the waist line; adjust the gathers in the waist; trim off extra material below waist and put on the bloomers. With both edges of the band turned under, pin the lower edge to the bloomers and the upper edge to the waist. Remove the suit, cut away the extra material under the band, allowing the bottom of the waist to extend about ¾″ below the top edge of the band; baste in place; line the band on the wrong side by pinning and basting a strip the same width as the band over the raw edge; stitch it in place.

After the suit is joined at the waist line an extra strip the same width as the band and 9″ long, may be cut double. The edges of this should be turned in and it may be stitched to the front of the band (as in the illustration) for trimming. A button is placed at each end.

## FASTENINGS.

The gymnasium suit in this lesson is fastened with buttons and buttonholes and snaps.

## POCKET.

The pocket is sewed to the front of the waist on the left-hand side. Two rows of parallel stitching serve as trimming and also hold it firmly in place.

# COAT

## MATERIALS.

**Wool (Chap. I, Par. 50).**

Amount of novelty coat cloth called for in the commercial pattern.

Binding ribbon.

Silk thread to match material.

Buttons (large).

## INTRODUCTORY STATEMENT.

In summer or winter some kind of outside wrap is necessary. A suit coat, as a rule, does not look well with a dress of different color or material, so the separate coat is almost a necessity. As it is worn over a dress it is made comparatively loose. The materials and styles used in making the coat seem better suited to the ability of the inexperienced seamstress than those used for a suit. For this reason a girl who might find a coat suit too great an undertaking may be able to make a very attractive looking coat.

In making the coat a very simple style should be selected. The rough finished or wooly materials which are heavy enough so as not to require a lining will be found most satisfactory for this coat.

The coat in this lesson is an easy coat model for a girl to make, but any similar model can be made as satisfactorily, if sufficient care is taken with every step.

**References:**

The American System of Dressmaking, Kansas City, Mo.
Practical Dressmaking. Macmillan Co.

# WORKING DIRECTIONS FOR COAT

## THE PATTERN.

Tailoring is considered one of the most difficult branches of garment making. Light weight materials which require interlinings, padding, and linings call for skill which the young seamstress, as a rule, has not acquired. For this reason, in making an outside garment you should select material which will not require lining. A loose fitting, unlined coat may be made very satisfactorily. Use a commercial pattern, but be careful to select a simple style.

## CUTTING OUT THE GARMENT.

Study the guide chart and directions accompanying the pattern and follow the directions in cutting out the coat. Notice whether the nap of the goods lies in one direction; if it does, be careful to have the nap running down on all the parts of the coat. Great care will be necessary in cutting out this garment as it is rather difficult to cut straight even edges on heavy material.

## SEAMS.

If the material does not show a tendency to ravel, the coat may be finished with felled seams finished on the right side without turning in the raw edges of the material. If the material ravels, turn the seams toward the wrong side and bind the raw edges with binding ribbon; then stitch them in place (the seams should be about ⅜" wide.)

**To bind the seams.** Fold the binding ribbon so one edge extends a little beyond the other. Crease it with a warm iron. Lay the wider part of the binding ribbon on the under side of the seam and with the crease lying over the edge of the seam, sew through the two edges of the binding ribbon at the same time. with running stitches.

## FITTING THE COAT.

Baste the body of the coat together at the shoulders and under arms, then baste in one sleeve. Try on the coat and fit it according to general directions for fitting a waist (Chap. IV). Remember that a coat is an outside garment and should be fitted over the dress, or waist, and should be made very loose. If the sleeve is not set in so the top part hangs straight from the shoulder to the back of the hand, readjust it so it will.

## THE COLLAR AND FRONT FACING.

The collar is one of the most difficult parts to make successfully. Baste the under side of the collar to the neck of the coat, being careful not to stretch it. This coat, like most other unlined coats, is finished with a facing on the front edges. This must be joined to the collar. To do this, lay the right side of the facing on the right side of the coat; baste it on the bottom edge and front of the coat and to the edge of the upper side of the collar then stitch it as basted. Turn the facing and the collar to the wrong side; baste it along the edge, being very careful to make a straight seam down the front; baste it in place along the center and the outside edge (the raw edge should be bound with binding ribbon, as suggested for the under-arm seams). The raw edges of the collar should be turned in and hemmed in place. Sew the facing to the coat with long hemming stitches, invisible on both sides of the coat.

## THE SLEEVES.

The sleeves should be joined the same as the under-arm seam; the sleeves may be sewed into the armhole with the same kind of seam used on the shoulder and under the arm. After they are set in, bind the raw edges at the bottom and turn back a hem to the wrong side. Stitch the hem ½″ from the bottom of the sleeve.

## THE BOTTOM OF THE COAT.

The bottom of the coat should be finished with a hem about ½″ wide, stitched in place. This stitching should be continued around the edges of the front of the coat and collar.

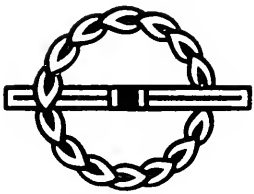
## THE POCKET.

A pocket may be stitched on the left side of the coat, or if desired, a pocket may be provided on each side. It should be made the same size as directed in your pattern. The pockets in the coat shown in this lesson were stitched close to the edge; these edges were left unfinished. A second row of stitching ½″ inside of the first row was added to correspond with the stitching on the collar and the front of the coat.

## FASTENINGS.

The buttonholes in a coat of this kind are difficult to make. They should be worked with buttonhole twist. You should not try

to make the buttonholes in your coat until you have succeeded in working two or three excellent ones in a scrap piece of your material (doubled). If desired, you may have a tailor make the buttonholes. Sew on buttons to correspond with the buttonholes; be very careful to have them exactly even with the buttonholes so the material will not wrinkle between them.



## REVIEW QUESTIONS AND PROBLEMS.

1. Do you consider the study of dress an important subject? Why?

2. What is meant by a garment being in style? How much attention do you think should be given to style when planning your clothes?

3. What is the purpose of trimming on a garment?

4. What do you understand by a certain idea or design of dress being appropriate?

5. What sort of trimming would be appropriate for a middy blouse? For a lingerie dress?

6. Why are commercial patterns considered more practicable than drafted ones for ordinary home sewing?

7. What measurements should be taken before undertaking to draft a waist pattern?

8. What do you understand by a "foundation" waist pattern? Why is it worth while for every girl to become familiar with the method of making such a pattern?

10. What points must be carefully considered in altering any pattern? Explain.

11. The ability to alter and adapt patterns to individual needs is the real test of ones understanding of the principles of pattern making. Discuss this statement.

12. What determines the width at the bottom, the number of gores and the style of trimming of a skirt?

13. Name and describe three or four kinds of material suitable for house dresses.

14. Describe the points of a properly designed and well made school dress.

15. What things must be considered in making a wool dress, that would not occur in making a house dress?

16. Design a silk dress. Draw a sketch showing how it will appear when completed.

17. For what occasions is the lingerie dress appropriate?

18. What points should be considered in designing and making a gymnasium suit?

19. What kind of materials are suitable for a coat?

20. Write a review of three or four hundred words explaining just how you can apply at home the things learned in your school sewing work.

## SUGGESTIONS FOR HOME APPLICATION.

After having completed the work in Section V of this book you should be able to do a large part of your plain sewing. With the work given in dressmaking in Section VI you should be in a position to make even your more elaborate gowns. When you are capable of making such garments it is very important that you should also be able to use good judgment in selecting appropriate materials and styles for them. A few suggestions are offered to aid you in applying to the problems of dress at home the things which you have learned in your school sewing.

### THE CLOTHING BUDGET.

One of the first problems to consider in planning ones wardrobe is the amount of money that can be spent on it. Whether you have a liberal allowance, or whether you must practice strict economy, you will be able to spend your money much more profitably if you use thought and care in planning your clothes for each season. A very excellent plan to follow is the keeping of an accurate account of the expense of your clothing. This will enable you to know just the amount you are spending for your clothes and will enable you to see whether you are spending money without getting the best returns for it. As some garments can be made over, or made to do service for two or three years, you should keep an itemized account of your expenses for clothing for three years and take the average expenses for the three years as the average cost for each year's clothing. In this manner you will be able to see whether too large a proportion of the money spent is being used for articles like fancy neckwear or other fads and luxuries of dress; you may wish to reduce the number of some of these items so that you may have more money to spend for your street clothes, or other garments which will give you a better appearance with the same expenditure of money.

### SOME ECONOMIES IN DRESS.

One very good way of economizing on the cost of dress and still presenting a good appearance is to select a becoming color and use that as the keynote of your dresses, suits and hats from year to year. By using this method very often a well preserved hat left from the previous season may be retrimmed at small expense and used with the new suit or dress; left-over blouses may also be worn with the new suit instead of being discarded because they do not match in color. Where strict economy must be observed in planning the ward-

robe, one well made dress of good material may be made to serve for different occasions by using different styles of neckwear. It is said of a very prominent English woman that she used one black dress to do service on all occasions through an entire social season in London, simply changing the neckwear on different occasions.

Unless you have an unlimited income, extremes of fashion should be avoided, as they necessitate an endless renewing of the wardrobe. This makes it necessary to buy cheaper materials, which soon show their shoddiness. Clothing which is more conservative in style and made of better fabrics will attract less attention to itself, and will thus allow the personality of the wearer to predominate. A girl's clothes should emphasize her personality instead of crowding it into insignificance.

If you have the time to make your own clothes, this will be a very important item in economy, as this makes it possible not only to save the dressmakers' bills, but to make over garments from a previous season. If you do not have time to do this, many articles may be purchased ready made. Although the materials used in ready made garments are often inferior to those used in making garments at home, yet many ready made garments, which give very good satisfaction, may be purchased.

A great deal of valuable time and money is often wasted in purposeless shopping. It is a wise plan to know what you want to purchase, about what you can afford to pay, the quantity needed and the purpose for which the material is to be utilized.

At between seasons sales considerable money may be saved if purchases are made thoughtfully. It is poor economy, however, to buy articles simply because they are good value, or because you hope to use them at some future time.

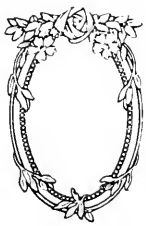
## SIMPLICITY OF DRESS.

The keynote of a young girl's dress should be simplicity, as the charm and freshness of youth does not need elaborate clothes to enhance it. Any kind of clothing which takes away from a girl's youthful appearance also takes away some of her attractiveness and shows lack of good taste. Some things that a girl in school should avoid are extremely low cut necks in dresses or waists, silk stockings and low shoes in cold weather, too striking combinations of color, huge hair ribbons, or fancy shirt waists.

## APPROPRIATENESS.

A dress that would be very pretty at a party would look out of place in the school room because of its inappropriateness. Proper clothes should be worn on the proper occasion. Lace trimmed gowns made of perishable material are not suitable for school wear. Fabrics which will wear well and launder nicely should be selected for wash dresses and waists for school wear; serviceable materials, like serge or panama should be selected for woolen dresses.

It is not sufficient to use good taste in selection of materials and in the styles of making them up, but care should be taken to keep the clothes in good repair and to see that collars and cuffs are kept clean. In other words, if you would be refined you must show by careful attention to the small details of your dress that you are perfectly and always a lady.



# SUPPLEMENT

## CHAPTER I

# TEXTILES

To get a perfectly clear understanding of the various textiles it would be necessary to study the history of race development, in order to become acquainted with the different kinds of materials which have been used for clothing from the early savage periods to the modern day. Mankind has always relied upon the animal and vegetable kingdom for his existence; this is particularly true in the matter of food and clothing.

Before the days of civilization, savages clothed themselves with the untanned hides of animals decorated with shells, stones and beads. These hides of animals were very satisfactory protection against the elements, and were sufficiently beautiful to meet every requirement of savage taste. With the improvement of the race a desire for more artistic clothing arose, and mankind continued to look to his surroundings to supply the needed materials.

It would be impossible to trace the various stages of development which led up to the intricate system of manufacturing now employed in producing wearing apparel, but as man began to acquire some ingenuity and skill, he devised methods of making crude clothing from different fibers. These arts have been improved from time to time, and while a few new sources have been employed in the production of textiles, yet, for the most part, our clothing still comes either from the animal or the vegetable kingdom.

The art of spinning dates back to the very earliest periods of history, in fact, a legend among ancient people traces this important art to the Goddesses themselves. When the art was first practiced by man he turned to the plant kingdom for fibers that would be suitable to spin into yarn. He also employed fibers from the animal kingdom for a like purpose, but the spun thread did not meet all of his clothing requirements, so necessity lead the way for the introduction of weaving. This art was also begun at a very early period, and so successfully have these twin arts developed, hand in hand, that they have formed the basis of modern textile manufacturing.

# THE VEGETABLE FIBERS

## COTTON

**Paragraph 1.** Very important textile fibers come from the vegetable kingdom; while there are several that contribute slightly, cotton and flax are the only ones worthy of consideration from a practical standpoint. Cotton is by far the most important fiber from which clothing is made. Just how long cotton has been used in the production of clothing is not exactly known, although history records the use of cotton clothing as early as 445 B. C. The invention of the cotton gin and other modern machines has made possible a very wonderful development of the cotton industry.

In order that any fiber may be woven into serviceable textiles that fiber must be possessed of sufficient strength to be spun, and it must have a physical structure which will permit a number of fibers, when spun, to cling so securely as to produce a continuous thread of considerable tensile strength. All the varieties of cotton have these requirements.

Cotton fibers consist of seed hairs; the cotton plant reaches maturity varying from three to six feet in height and produces a cotton boll which contains the seeds. This seed boll splits open and presents a white mass of seed hairs, each being attached at one end to a tiny seed. The seed is picked and run through a cotton gin for the purpose of separating the seed hairs from the seed. The seed is preserved for the oil which it possesses, while the fiber is taken through the various processes of producing cloth.

When the cotton fiber is dried it is perfectly smooth and each tiny fiber is ribbon shaped, but as it dries it twists in an irregular spiral or screw-like band, having from three to five hundred twists per inch. It is this peculiar twist that makes the cotton fiber valuable for textiles, for this is the property which makes it possible for cotton fibers to be woven into a strong thread. The other spinning qualities of cotton depend upon the length as well as the fineness of the fiber. Cotton produces a very strong thread but not as strong as silk, or even linen, although it has greater strength than the same sized thread made of wool.

Cotton is used more than any other material because of its cheapness, and because it is so serviceable for a great number of practical purposes. It will stand rather high temperature, and is not harmed by strong alkali, soap and other cleaning materials; it can be bleached, scrubbed and cleaned in various ways without suffering damage. It wears well under hard use, and looks neat and clean when laundered.

Cotton takes dye readily, thus making it possible to produce pleasing color effects in various kinds of cotton cloth. It does not retain its color, however, as well as wool.

In order to add to the appearance of cotton it is sometimes mercerized to produce a glossy silk-like finish. There are a number of ways in which this mercerizing process is carried out; the cloth is usually treated with a strong caustic alkali and then carefully dried, stretched and pressed.

The following kinds of cotton cloth are in most common use.

## BATISTE.

**Paragraph 2.** Batiste is a very light cotton fabric, woven of fine threads. It varies considerably in quality. There are some coarser forms that are used for linings while the finer forms are found in shirt waist and dress goods. It is made principally in white though sometimes in a few colors. Most common width 32″ to 45″. Price per yard from 15c up.

## BUCKRAM.

**Paragraph 3.** Buckram is a very cheap cotton fabric not used much in the manufacture of clothing except for interlinings where some stiffness is required. It is very coarsely woven, usually in plain colors. Most common width 36″. Usual price per yard, 10c up.

## BURLAP.

**Paragraph 4.** Burlap is a very coarse cloth made of hemp or jute, though some of the finer varieties are made of cotton. The coarser kinds are used for wrappings, under portions of upholstery, or where great strength is required. The finer weaves are used for wall coverings, curtains and draperies. Most common width, 42″ to 57″. Usual price per yard, 35c to $1.00.

## CALICO.

**Paragraph 5.** Calico is the most common of all the cotton fabrics. It was originally made in Calcutta, India, from which the name calico is derived. It is first woven plain, after which a color or print is stamped on one surface. This explains why the figure in calico is not found on both sides. It is used for house dresses and other garments which call for inexpensive material. Most common width, 24″ to 36″. Usual price per yard, 5c up.

## CAMBRIC.

**Paragraph 6.** The name cambric was originally applied only to a very fine linen cloth. A fabric by this name is now made of cotton, however, though not so good in quality as that made of linen. It is a plain weave with very smooth surfaces. It is sometimes spoken of as cambric muslin. It is used for linings and underwear. Most common width, 36″. Usual price per yard, 10c to 30c.

## CANTON FLANNEL.

**Paragraph 7.** Canton flannel originated in Canton, China. It is a very common cotton fabric and may be easily recognized by the twilled surface on one side and the long smooth nap on the opposite side. It is a very strong material commonly used for children's underwear and interlinings. Most common width 27″ to 30″. Usual price per yard, 10c to 12c.

## CANVAS.

**Paragraph 8.** Canvas is a strong coarsely woven cloth very similar to duck. It is used for tents, awnings and various coverings which must be exposed to weather. Art canvas is a name applied to many open, varied and ornamental weaves of canvas. It is not used to any extent in clothing, but is rather important in art needle-work. Most common width, 18″ to 36″. Usual price per yard, 25c up.

## CHAMBRAY.

**Paragraph 9.** Chambray is a very common cotton fabric, strong and serviceable and used for house dresses and other inexpensive purposes. It is generally found in plain colors with white selvages. This is caused by the fact that the warp threads are colored, while the woof threads are white. Most common width, 32″. Usual price per yard, 20c to 25c.

## CHEESE CLOTH.

**Paragraph 10.** Cheese Cloth is a very cheap cotton fabric, deriving its name from the purpose for which it was first used, to wrap cheese. It is not a very strong material, plain weave, very sheer. It was formerly made almost entirely in white, but now may be had in various colors. It is used frequently for cheap decorations. Most common width, 36″. Usual price per yard, 5c to 10c.

## CORDUROY.

**Paragraph 11.** Corduroy is a very strong cotton material recognized by its half-round ridges running lengthwise of the cloth. These

ridges or ribs resemble velvet very much, due to the soft cotton pile. Corduroy is used in making garments which must stand considerable wear, particularly trousers. Most common width, 22″ to 36″. Usual price per yard, 50c to $3.00.

## CRETONNE.

**Paragraph 12.** Cretonne is a strong cotton cloth, rather well known for its large designs and attractive colors. The design is printed after the cloth is woven, hence the design is found only on one side. It is used principally for curtains, draperies and other decorative purposes. Most common width, 25″ to 36″. Usual price per yard, 15c to 75c.

## DAMASK.

**Paragraph 13.** The original damask was a fine linen fabric, deriving its name from Damascus. A very good imitation is now made of cotton. It is woven smooth like sateen with a distinct twill in a conventional or floral design. Most common width, 1 to 2 yards. Usual price per yard, 25c to 75c.

## DENIM.

**Paragraph 14.** Denim is a coarse, strong cotton fabric, generally woven in plain colors, presenting a fine, uneven, twilled weave. It is most commonly used for floor coverings, upholstering purposes or coarse garments which must withstand hard wear. Most common width, 36″. Usual price per yard, 18c to 25c.

## DIMITY.

**Paragraph 15.** Dimity is a sheer cotton fabric, woven so as to present the appearance of cords or ribs. It is made in white or colors, sometimes printed with figures. It is a very light weight material and is frequently used for summer dress goods. Most common width, 36″. Usual price per yard, 12½c to 20c.

## DUCK.

**Paragraph 16.** Duck is a very familiar cotton fabric. It is a strong, heavy material used for tents, awnings and ship sails. Some of the lighter weaves are used for wearing apparel. It may be had either in colors or plain white. Most common width, 27″ to 36″. Usual price per yard, 25c to 75c.

## FLANNELETTE.

**Paragraph 17.** Flannelette is a very soft cotton material woven so as to present a slight nap on both sides. It may be had either plain or printed in colors. It is used in making garments that require soft surfaces as kimonos, wrappers and the like. Most common width 27″. Usual price per yard, 8c to 15c.

## GALATEA.

**Paragraph 18.** Galatea is a very heavy cotton fabric which may be had either in plain colors, figures or stripes. It is very strong and serviceable and is particularly suitable for children's clothing. It will stand a great deal of laundering without showing the wear. Most common width, 27″. Usual price per yard, 12½c to 25c.

## GINGHAM.

**Paragraph 19.** Gingham is probably the most common and serviceable of the cotton fabrics. It may be had in plain weave or in almost any combination of warp and woof threads. The fact that the design is woven into the cloth explains why the ginghams may be known by their figures appearing on both sides. This distinguishes them from calicos and other prints. Gingham is used for dresses, shirts and almost innumerable purposes. Most common width, 24″ to 30″. Usual price per yard, 10c to 50c.

## HUCKABACK.

**Paragraph 20.** Huckaback is a material generally used for towels. It may be had either woven entirely of cotton or of linen. It is also sometimes made in combination of cotton and linen. It is so woven as to present a rather rough surface which gives it absorbing qualities particularly desirable in towels. Most common width, 18″. Usual price per yard, 20c up.

## INDIAN HEAD.

**Paragraph 21.** Indian Head is a cotton fabric, very much resembling duck, although of much finer weave. It is used for very much the same purposes. Most common width, 36″. Usual price per yard, 15c.

## KHAKI.

**Paragraph 22.** Khaki is a heavy plain woven material, very similar to duck, usually brown or dust color. It is used for men's rough garments and outing suits. Most common width, 27″. Usual price per yard, 25c to 50c.

## LAWN.

**Paragraph 23.** Lawn is a very fine, sheer cotton fabric which may be either plain white or colored. It is very commonly seen with dainty flower designs of delicate colors. It presents a very soft, smooth finish and launders well. It is used principally for aprons and dresses. Most common width, 36″ to 54″. Usual price per yard, 5c to 25c.

## LONG CLOTH.

**Paragraph 24.** Long Cloth is a fine cotton fabric made in a great many different qualities. It is very soft, coarsely woven and is used a great deal in making underwear and infants' clothing. It closely resembles cambric and muslin. Most common width, 36″. Usual price per yard, 10c to 25c.

## MADRAS.

**Paragraph 25.** Madras is a very common cotton fabric. It may be found either in white, striped, figured or plain colors. It is often used for dresses and shirts. It probably originated in Madras, India, from which it derived its name. Most common width, 27″. Usual price per yard, 25c.

## MULL.

**Paragraph 26.** Mull is a very fine quality of soft muslin which is used in dresses. It may be had in plain white or colors. It was originally a combination of cotton and silk. Most common width, 32″. Usual price per yard, 30c to 40c.

## MUSLIN.

**Paragraph 27.** Muslin is one of the most common of the cotton fabrics. It is made in a great many different qualities, both bleached and unbleached. It is used for pillow cases, sheeting, linings and underwear. Most common width, 36″ to 72″. Usual price per yard, 5c to 15c.

## NAINSOOK.

**Paragraph 28.** Nainsook is a light cotton fabric which is very soft. It does not have as much body as the finer lawn or batiste, but is made in various grades. It is frequently used for infants' clothing. Most common width, 27″. Usual price per yard, 15c to 45c.

## ORGANDIE.

**Paragraph 29.** Organdie is a very fine, almost transparent, muslin of plain weave. It is sometimes stamped with figures or designs. It is used for dresses. Most common width, 18″ to 60″. Usual price per yard, 15c up.

## OUTING FLANNEL.

**Paragraph 30.** Outing Flannel is a very common cotton fabric, very similar in appearance to flannel, having the nap on each side. It may be had in plain colors or stripes or checks. It is used in making shirts, petticoats, pajamas and sometimes used in infants' clothing. Most common width, 36″. Usual price per yard, 10c to 15c.

## PERCALE.

**Paragraph 31.** The original percale was probably made of linen, although a great deal of percale is now made of a good grade of cotton. It is closely woven, with the figure woven into the material, somewhat similar to gingham. It is used for shirts, dresses and aprons. Most common width, 36″. Usual price per yard, 12½c to 15c.

## SATEEN.

**Paragraph 32.** Sateen is a cotton imitation of satin. On one side it presents a twilled appearance, on the other side it has a lustrous appearance very much like satin. It is used principally for linings and underskirts. Black is the most common color. Most common width, 27″. Usual price per yard, 25c.

## SILKALINE.

**Paragraph 33.** Silkaline is a soft cotton fabric which bears a slight resemblance to silk, due to its peculiar glazed finish. It is usually found in attractive colors which are printed after the material is woven. It is used for draperies and household furnishings. Most common width, 27″. Usual price per yard, 15c.

## TICKING.

**Paragraph 34.** Ticking is a very strong cloth of excellent wearing qualities. As the name suggests, its principal use is for mattresses, pillows or various other ticking purposes. Most common width, 27″. Usual price per yard, 15c.

## TURKISH TOWELING.

**Paragraph 35.** Turkish Toweling is a coarsely woven cloth in which, by a special method of weaving, the woof threads are continuously thrown up on the right and wrong sides in short loops. It is used for towels, wash cloths and bath mats. The loose threads make it particularly valuable for bath towels, as they give it a decided absorbing quality. It is usually found in white, but sometimes in plain

colors. Most common width 15″ to 24″. Usual price per yard, 25c to 50c.

## VELOUR.

**Paragraph 36.** Velour is woven in several widths, presenting a smooth surface, due to the pile, somewhat similar to velvet. The lighter weights are used for dress trimming while the heavier weights are used for upholstering purposes. It may be had in attractive and pretty designs. Most common width, 36″ to 42″. Usual price per yard, $1.00 up.

## LINEN.

**Paragraph 40.** Next to cotton, the most important vegetable fiber comes from the flax plant. This fiber is not a seed hair like cotton, but is a bast fiber; this is the tough thread-like substance found just beneath the bark of the flax plant.

Flax is raised in a great many different countries but it varies in the fineness, length and quality of its fibers. The flax plant is cut when ripe, and the stalks are then allowed to lie in a damp place, usually a swamp or an artificial pond, in order to soften the outside layer of the bark. This process is called "retting." There are a number of artificial means now adopted for the retting of flax. After this process is completed the flax is broken and by a proper machine the bast fibers are separated from the waste material. These fibers are properly cleaned, combed and spun into linen thread. This thread is very much stronger than thread spun from wool or cotton. The strength of linen thread is due to its very long fibers, varying from a few inches up to several feet. Each fine fiber is a long filament composed of small cells.

Linen is used in a number of the finer fabrics for domestic use. It has been employed for various home uses for many centuries, in fact, it is almost impossible to study the history of the very earliest people without finding the use of linen. It probably came into use long before cotton was introduced.

Linen does not stand the action of alkali and soap as well as cotton; it is more difficult to dye than cotton, but is usually treated with about the same process. Linen fibers are very smooth and rather gray in their natural color, although they readily bleach to a beautiful white. This is why linen is so popular for table cloths, napkins and fine towels. Linen absorbs moisture very rapidly. In fact, one of the common tests for linen is to touch it with a moistened finger to see whether it will immediately absorb the moisture. This test is not always accurate, however, due to the fact that cotton may be so woven as to absorb moisture in almost the same way. A surer test

is to moisten it with a drop of glycerine which will be readily absorbed by linen, but will not be so readily absorbed if the cloth contains cotton.

Linen burns freely in the air, almost entirely without disagreeable odor; it leaves but very little ash. Linen may usually be identified by the long slender point which is left when the thread is broken. Cotton thread usually breaks more abruptly, leaving a ragged end. There are a great many chemical tests that are used to detect the presence of cotton or other adulterations in linen, these however, are so technical that no effort will be made to present them here; they may be found in some of the references given in this text.

The following kinds of linen cloth are most common.

## BATISTE.

**Paragraph 41.** Batiste is a fine, soft linen fabric. It is very sheer, somewhat similar to, but much finer than cotton batiste. It is used for waist and dress material. Most common width, 36″. Usual price per yard, $1.00.

## BUTCHER'S LINEN.

**Paragraph 42.** Butcher's Linen is a very heavy, closely woven material, somewhat resembling canvas though finer and stronger. It is used for aprons, dress skirts and for butchers' aprons from which the name is derived. Most common width 27″ to 44″. Usual price per yard, 35c to $1.50.

## CAMBRIC.

**Paragraph 43.** Cambric is a very fine, thin linen material, similar to, but much finer than cotton cambric. It is used for dress goods and handkerchiefs. Most common width, 36″. Usual price per yard, 50c.

## CRASH.

**Paragraph 44.** There are a great many different qualities of crash. Some are made entirely of linen, others of cotton and some of mixed materials. Crash is made principally for towels, though sometimes used for upholstering purposes and the finer grades for dress goods. Most common width 18″ to 36″. Usual price per yard, 25c up.

## DAMASK.

**Paragraph 45.** Damask is one of the best known of linen fabrics. It is a very fine material used for table cloths, napkins and fine towels. It is usually woven in figures and designs. Most common width 16″ to 54.″ Usual price per yard, 35c to $2.00.

## HANDKERCHIEF LINEN.

**Paragraph 46.** Handkerchief Linen is a plain, fine, smoothly woven fabric designed for handkerchiefs. It is sometimes used for dress material. Most common width 30″. Usual price per yard, 50c to $2.00.

## HUCKABACK.

**Paragraph 47.** Huckaback is a loosely woven linen fabric, being so woven as to expose much of the surface of the woof threads. It is so designed in order to give it a greater absorbing surface. It is sometimes made entirely of cotton, other grades are mixed, though the finer qualities are of pure linen. Most common width 18″. Usual price per yard, 25c.

# ANIMAL FIBERS

## WOOL.

**Paragraph 50.** Of the animal fibers, wool is by far the most plentiful and the most important. Wool is the hair of a certain class of animals, of which the sheep is most common. There are a great many kinds and varieties of wool which vary principally in the length and fineness of their fibers, however, they are all very similar in their general characteristics. Wool fiber, if carefully examined with a magnifying glass, will reveal a surface covered with scales somewhat similar to the shingles on a roof or the scales of a fish. It is the presence of these scales, which cling to each other, that makes it possible to use the short wool fibers in spinning and weaving valuable fabrics.

Woolen fibers are very elastic but do not present as great strength as cotton or linen. The soft, loosely twisted and loosely woven fibers produce the woolens or the kinds of cloth which have considerable nap or pile. These woolen fibers are sometimes combed until they lie almost straight and parallel; they are then twisted into a rather hard glossy thread of regular, even size. Such treatment of wool produces the fine worsteds, so well known in clothing, particularly in men's suits.

Wool absorbs and retains coloring matter very readily, it does not fade or lose its color when exposed to sunlight and other conditions to which clothing must be subjected. This is one property which makes wool very valuable for fine clothing.

There are a great many kinds of cloth made from wool. On account of its many excellent properties it is used in a greater variety of ways than any other textile. The most characteristic and peculiar quality of woolen fiber is its tendency to "felt." That is, the woolen fibers may be brought so close together that their scales seem to mesh and form a continuous fabric without weaving. There is no other textile fiber which has this property. Wool is very sensitive to alkalies; this explains why in laundering all-wool garments they should not be treated with strong soap or other caustic alkalies.

Wool is very frequently adulterated with cheaper fibers, especially cotton. While the introduction of a certain amount of cotton in a woolen fabric may give it added strength, yet such material will, for the most part, be inferior and should be less expensive than all-wool material. It requires a great deal of training and practice to be able to determine the presence of cotton in so-called "wool cloth." A great many different tests have been devised but they belong to technical lines of work. There are, however, a few simple tests which are

easily made and are therefore pretty generally known. The burning test is quite common; woolen material burns very slowly and leaves a distinct ash, usually curled or rounded in a bead-like end. The burning of wool is accompanied by a very disagreeable odor somewhat resembling that of burning feathers. This odor is due to the presence of the animal oil found in the woolen fibers.

By picking a small sample of cloth to pieces and examining the different threads, the presence of cotton can usually be detected. (This can often be done on underside and exposed seams). Sometimes by setting fire to a piece of mixed goods, the cotton, which burns rapidly, can be readily burned out, while the woolen portion, which burns more slowly, is left. While it is not always convenient to make these tests, by careful practice one can become sufficiently acquainted with the general appearance of various woolen materials to identify them with a reasonable degree of certainty.

The following are the most common kinds of wool fabrics.

## ALPACA.

**Paragraph 51.** Alpaca is a fine woolen fabric, which somewhat resembles silk; it is very beautiful on account of its glossy appearance. It combines well with cotton and is often so found. It is used extensively in dress goods and men's clothing. Most common width 36″ to 45″. Usual price per yard, 75c to $1.00.

## BLANKETS.

**Paragraph 52.** Blankets are a very common woolen fabric, known for their soft covered surface. They are usually purchased in full size ready for use. They are woven without any seams and may be had in almost any color, with attractive designs. They are frequently woven with part cotton. Genuine all-wool blankets are usually sold from $7.00 up.

## BROAD CLOTH.

**Paragraph 53.** One of the finest of our woolen fabrics, and probably one longest known as a standard for fine suits is broad cloth. It has a very soft smooth finished surface. It is so closely woven that the separate threads do not show. It is used for various kinds of dress goods and suiting. Most common width, 50″. Usual price per yard, $2.00 to $7.00.

## BUNTING.

**Paragraph 54.** Bunting is a very coarsely woven woolen fabric.

It is used in making the better grade of flags. It may be had in colors. Most common width, 24″. Usual price per yard, 35c to 50c.

CASHMERE.

**Paragraph 55.** Cashmere has a distinct twilled weave that is very soft. It derives its name from the cashmere goat. It is used principally for dress goods. Most common width, 36″ to 45″. Usual price per yard, 75c to $1.50.

CHEVIOT.

**Paragraph 56.** Cheviot is a strictly woolen cloth made both with a rough surface and a smoother finish. It is very much like serge but somewhat heavier. It is woven both plain and twilled. It is used principally for suiting. Most common width 42″ to 48″. Usual price per yard, 75c to $3.00.

EIDERDOWN.

**Paragraph 57.** Eiderdown is a heavy woolen fabric, though it presents a very soft surface on account of its long pile. It is used principally for wraps. Most common width 27″ to 44″. Usual price per yard, 75c to $1.50.

FELT.

**Paragraph 58.** Felt is a very peculiar woolen fabric which is made without being woven at all, but simply by pressing the wool fibers so as to form a cloth; no other textile fiber has this property of felting. It may be had in almost any of the plain colors. It is used for banners, pennants and table covers. Most common width, 24″ to 52″. Usual price per yard, 50c to $2.00.

FLANNEL.

**Paragraph 59.** Flannel is a soft finished loosely woven material which may be had in plain or various colors, slightly napped. It is used for dress goods, shirts, petticoats and infants' wearing apparel. Most common width, 27″ to 36″. Usual price per yard, 50c to $1.50.

HENRIETTA.

**Paragraph 60.** Henrietta is a soft woolen fabric very much like cashmere. The original henrietta cloth was made partly of silk and partly of wool. It has a distinct twilled weave. It is used in making dresses and suits. Most common width 38″ to 45″. Usual price per yard, $1.00 to $2.00.

PANAMA.

**Paragraph 61.** Panama is a soft fabric made with a distinct weave in plain colors. It is very serviceable, being used principally

for dresses, suits and skirts. Most common width, 42″ to 54″. Usual price per yard, 75c to $2.00.

## SERGE.

**Paragraph 62.** There are many different kinds of serge which are named according to their finishes. Some serges contain considerable silk; they usually present a smooth, firm surface due to the hard finished yarn. Serge is very serviceable. It is a suitable material for men's clothing, also very commonly used for women's wear. Most common width, 42″ to 54″. Usual price per yard, 75c to $3.00.

## VOILE.

**Paragraph 63.** Voile is one of the thinnest of the woolen fabrics, coarsely woven, even showing space between the warp and woof threads. It is used for fine dresses. Most common width 42″ to 45″. Usual price per yard, $1.25 to $2.00.

## SILKS.

**Paragraph 70.** Silk is the most valuable and the most wonderful of all the textile fibers. It was first used by the Chinese, probably as early as 1700 B. C. The origin of silk was kept a secret among the Chinese until about 550 A. D. About that time it became known in Europe. Silk is by far the strongest of the textile fibers, being almost equal in tensile strength to an iron wire of the same diameter. This great strength is due to the nature of its fibers, being composed not of short interwoven fibers, as is the case with wool or cotton, but consisting rather of one long and continuous filament, ranging from four to thirteen hundred yards in length. Each of these filaments is the product raveled from a single cocoon. These cocoons are made by what is commonly known as the silk worm. It is a peculiar kind of caterpillar which spends about three days wrapping itself in a silk covering or cocoon. The material from which the caterpillar spins its thread is an excretion from its body.

After the caterpillar is surrounded by its cocoon, it undergoes a very remarkable change, and would in due time break open the cocoon and emerge in the form of a butterfly. This would rend the cocoon and practically destroy the silk fibers, therefore men engaged in the culture of silk, kill the pupa by subjecting it to heat or steam. It is then possible, by skillful handling, to unravel the silk fiber which has formed the covering of the caterpillar. These are the fibers which are spun into thread.

Silk fiber has another peculiar property which is distinct from all other textile fibers. That is, its very high luster. Just why silk

has this property is not fully understood. It is this property which makes possible the beautiful sheen of the fine silks and satins.

Silk may be dyed with various colors, in a manner similar to wool. Silk also acts under alkali tests about the same as wool; however, it will stand a very much higher temperature. It is not so sensitive to alkali as wool, neither is it so quickly destroyed by acids.

On account of the many attractive properties of silk, also on account of its scarcity, it is quite frequently adulterated by the addition of other fibers such as mercerized cotton or linen. A great many tests have been devised by which one may determine whether a so-called silk fiber is adulterated. Most of these tests are too complicated to be introduced here. You can, however, generally recognize silk by its very soft pliable nature. If you are in doubt, a few threads may be drawn and examined separately. If examined under the microscope these threads will reveal the perfectly smooth surface of the fiber, showing that it is made up of the long filaments already described rather than of short fibers like cotton or linen. If the threads are given the burning test, the peculiar odor similar to burning feathers will be evidence of genuine silk. While silk is not a common fabric in everyday wearing apparel, yet it is sufficiently common that its general properties should be understood.

The following are the most common kinds of silk fabrics.

## CHIFFON.

**Paragraph 71.** Chiffon is a very thin gauze-like fabric, usually found in plain colors. It is used extensively for trimmings in millinery, also for veils and dress goods. Most common width, 46″. Usual price per yard, 75c to $2.00.

## CHINA SILK.

**Paragraph 72.** China Silk, as the name suggests, is made in China. It is a plain woven material, but has irregular threads and is distinguished by its softness. It is a very durable material and is therefore used for dress goods. Most common width, 24″. Usual price per yard, $1.00.

## CREPE DE CHINE.

**Paragraph 73.** This is a very beautiful silk material, having a smoother surface than most of the crepes; it is very soft and lustrous. Although it is a plain weave, it is frequently changeable, due to the twist of the warp threads; it may be had either in plain colors or prints. It is used for dress goods. Most common width, 22″. Usual price per yard, 60c to $1.50.

## FOULARD.

**Paragraph 74.** The Foulard is a French silk, originally used for handkerchiefs, now used for dress goods; it is made both in the plain and woven designs. Most common width, 24″. Usual price per yard, 60c to $1.50.

## PLUSH.

**Paragraph 75.** Plush is a very common heavy silk fabric, used principally for trimmings or for heavy coats; it is also used somewhat in upholstering. It is very similar to velvet, but has longer and more shaggy pile. Most common width, 24″. Usual price per yard, $3.00.

## PONGEE.

**Paragraph 76.** Pongee is a common silk fabric, used for coats and dress goods. It also originated in China where it was hand woven. Originally it was probably made from the silk of wild silk worms. It is a soft fabric, very serviceable and washable; it is commonly found in unbleached form also in plain white and colors. Most common width, 27″. Usual price per yard, $1.00.

## SATIN.

**Paragraph 77.** Satin is a very common but expensive form of silk. It is used, not only for clothing, but in many forms for fancy decorations. Some of the better qualities are employed in the construction of fine gowns. It is known by its very smooth surface, upon which much of the woof thread is exposed, giving it its characteristic sheen. It is a material that is frequently adulterated with cotton and linen, which explains its variation in price. Most common width, 21″ to 54″. Usual price per yard, $1.00 to $10.00.

## TAFFETA.

**Paragraph 78.** Taffeta is a very thin glossy silk, usually of plain texture and plain colors, although it is sometimes made with woven figures. It is used for gowns and linings. It is not so strong and serviceable as some of the other silks. Most common width 21″ to 54″. Usual price per yard, 60c to $2.00.

## VELVET.

**Paragraph 79.** Velvet is perhaps the finest of the silk fabrics. It is so woven as to present a rather long pile which is so cut as to form a continuous smooth surface. It is used for trimmings and also for very fine gowns. It is frequently woven partly of cotton or linen in the body. Most common width 18″ to 42″. Usual price per yard, $1.00 to $10.00.

# CHAPTER II.
# SEWING PROCESSES
## INTRODUCTORY SUGGESTIONS.

**Paragraph 100.**

One of the first things to think of when beginning to sew is the position in which you should sit. Sit erect, in an easy position with the work near enough the eyes so that it can be easily seen. Observe the correct position shown in Figure 1. Sit with both feet flat on the floor so as not to tire the muscles of the back; whenever it is necessary to look at the work very closely, lift it to accommodate the eyes and thus avoid bending the back, neck and shoulders in the undesirable position shown in Figure 2.

Figure 1. Correct Position.

The needle should be threaded with thread about 20″ to 25″ long, that is about the length of the arm. Tying the knot is one of the first things necessary in sewing. Be careful to have a tiny round ball instead of a bundle of loops at the end of the thread. To tie the knot, hold the needle and thread in the right hand, wrap the end of the thread around the front of the fore finger of theleft hand; roll it with the thumb, and as you pull it off the finger draw it down to a small knot with the nail of the second finger and the thumb. It will require a little practice to be able to do it skillfully.

Figure 2. Incorrect Position.

A thimble should always be

worn on the second finger of the right hand to protect the end of the finger or the finger nail. The side of the thimble is generally used.

## STRAIGHTENING CLOTH.

**Paragraph 101.** While cloth is always woven so that the threads run perpendicular to each other, that is, the woof threads( those that run from selvage to selvage) cross the warp threads (those that run lengthwise of the goods) at right angles, yet it is often stretched out of shape after it is woven. It may be straightened by pulling it diagonally at opposite corners, and then pulling it straight on the warp threads.

## STRAIGHTENING THE EDGE OF CLOTH.

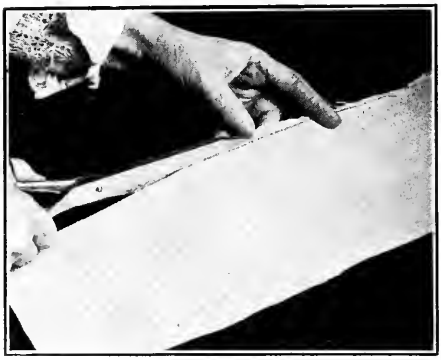


Figure 3.

**Paragraph 102.**

The edge of a piece of cloth which has been cut unevenly may be straightened as follows: Pull out a thread entirely across the uneven edge, starting to draw it at the point where the deepest cut has been made in the edge of the cloth; a line will be formed where the thread is drawn. With a pair of sharp scissors, cut on this line. See Figure 3.

Another method sometimes used is to ravel off the threads on the uneven edge until you come to one thread which runs entirely across the cloth. Trim off the fringe so left on the cloth until the edge is perfectly even.

## EVEN BASTING.

**Paragraph 103.** Insert the needle on the right side of the cloth. This will leave the knot on the right side, where it should be, for the basting is only a temporary stitch and will be removed when the permanent stitches are done. Let the needle extend (in the desired direction) under the cloth and come up again at about ½" from where it first entered the cloth. Put it through the cloth to the under side again at a space of about ½", making a stitch ½'

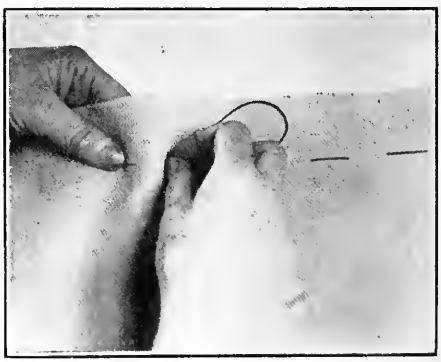


Figure 4.

long on the right side. See Figure 4. Continue the process making the stitches all of even length on both the right and wrong side of the material. Fasten the thread with three or four small stitches sewed over one another.

This stitch is used in basting hems and seams that are to be fitted. Its length may be varied according to the amount of strain that is to be placed on the basted pieces before they are permanently stitched.

## UNEVEN BASTING.

**Paragraph 104.** The uneven basting stitch is made the same as the even basting stitch (Par. 103) except that the stitch on the upper side of the cloth is made about two or three times as long as the stitch on the under side of the cloth. (See Figure 5.)

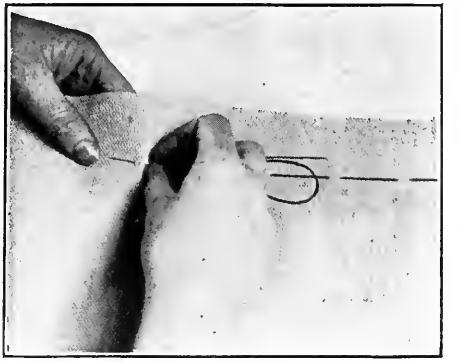


Figure 5.

Uneven basting is used in fastening together two or more pieces of cloth where there is to be no strain on them before the permanent basting is done. For instance, in holding together the lower part of a full skirt, basting the seams for cuffs or holders and things of that sort.

## TACKING.

**Paragraph 105.** Tacking is a modification of the uneven basting stitch (Par. 104), except that the short stitches are usually made slanting or vertical. Tacking is used to fasten linings and interlinings to dress or suiting material.

Tie a knot in the thread; insert the needle from the right side of the material; take a vertical or a slanting stitch about one-fourth inch long on the under side of the material. Set the needle forward in the desired direction one-half an inch or more. (See Figure 6.) Repeat until you have completely fastened the two pieces together. Fasten the thread by sewing over and over a short stitch at the end.

Figure 6.

## THE RUNNING STITCH.

Figure 7.

**Paragraph 106.** The running stitch consists of very short even stitches, always the same length on the right and wrong sides of the material. To make this stitch, tie a knot in the thread, bring the needle through from the underside of the cloth (to place the knot on the under side); take a very short stitch on the upper side of the cloth, then one of equal length on the under side. See Figure 7. Continue this process keeping the stitches even and straight.

Instead of using a knot in the thread you may begin this stitch by taking two or three small stitches one over another.

Before the days of machines the running stitch was in common use for many of the seams now made with machine stitching. This stitch is still used to fasten two pieces of material together in a seam where great strength is not required. It is used for the first row of stitching in a French seam; it is also used in gathering.

## THE BACKSTITCH.

**Paragraph 107.** The backstitch, as the name implies, is made by setting the needle back on the right side of the material half the length of the stitch just made on the underside, thus making a continuous line of stitches resembling sewing machine work.

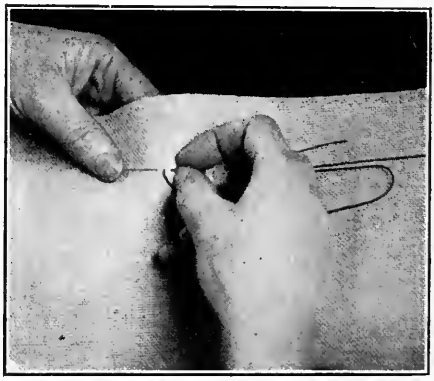


Figure 8.

First sew over and over with a small stitch to fasten the thread. Insert the needle where you began the first stitch and take a stitch forward under the cloth the length of two stitches, bring the needle through and insert it where the first stitch ends, bringing it under the cloth the length of the two stitches again. See Figure 8. Repeat, keeping the line straight and the stitches even. Fasten by sewing over the last stitch two or three times.

This is a strong stitch which may be used any place where machine stitching would be desirable or where particularly strong handmade seams are required.

## COMBINATION STITCH.

Figure 9.

**Paragraph 108.** This stitch is a combination of the running stitch and the backstitch. To begin it, sew over a small stitch two or three times, then insert the needle as if to sew over again, without removing the needle, take two short running stitches forward, draw the needle through to the right side. Set the needle back at the beginning of the last stitch, bring it through at the end of that stitch and again take two running stitches on the needle. See Figure 9. Continue this process.

## OVERHANDING.

**Paragraph 109.** Overhanding consists of very small stitches whipped over and over edges of material, not for the mere function of preventing raveling, as is the case with overcasting, but to bind the two edges firmly together.

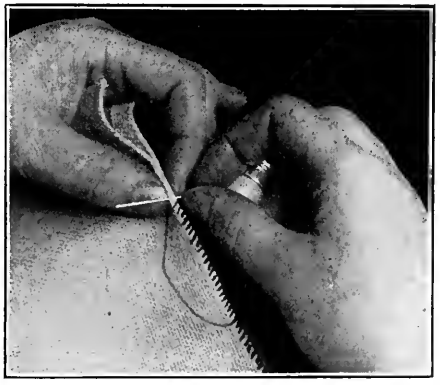


Figure 10.

To make this stitch, begin by concealing the knot in a fold of the material or by sewing over ¼″ of the thread along the edges of the material. Insert the needle at the back of the edge and bring it through, pointing directly toward you. See Figure 10. Insert again at the back about ⅛″ to the left of the first stitch and bring it through again. Continue this process barely catching the edge of the material each stitch. This stitch will slant across the top edge of the goods, but the needle should be put through straight across. The stitches should be very shallow so the work may be pressed with thumb and finger without leaving a ridge. Finish by sewing over the last stitch two or three times to fasten the thread.

Overhanding is used in sewing lace on the edge of material and in fastening two selvage edges together in a seam, or two folded edges as in the bottom of pillow cases; it is also used in making a French hem (Par. 111).

## OVERHANDING A SEAM.

**Paragraph 110.** A seam may be made by overhanding together two selvage edges or two raw edges turned under. To avoid using a knot which would be difficult to conceal, you may fasten the thread by sewing over the end of it in the first few stitches. A knot may be used in overhanding seams which have the raw edges turned under.

This stitch is most commonly worked from right to left although some prefer to work from left to right. Hold the two edges together and overhand as explained in Paragraph 109.

The overhand seam is used in sewing any kind of seams where flat smooth work is desired as in the overhand patch (Par. 150) and seams of pillow cases.

## OVERHANDING A HEM.

**Paragraph 111.** The overhanded hem is made by sewing the folded edges of a hem to the body of the material with the overhanding stitch instead of the hemming stitch.

To do this fold down the desired width with the raw edge turned under, crease firmly and baste if necessary. Fold the hem back against the right side of the material so the edge of the hem will lie parallel with one thread of the material. Overhand (Par. 109) the parallel threads together. This makes the so-called French hem.

This hem is used to finish the ends of towels, table cloths and napkins.

## OVERHANDING ON LACE.

Figure 11.

**Paragraph 112.** In sewing lace to the edge of material, it is overhanded or whipped on to make it lie flat on the edge of the material.

To sew on the lace, lay the edge parallel with the edge of the material with the lace toward you, and overhand the two edges together. See Figure 11. Full the lace slightly as you sew by pushing it toward the needle with the thumb.

Lace is overhanded on the edge of handkerchiefs, underwear, sleeves, or any place where lace is used for trimming.

## OVERCASTING.

Figure 12.

**Paragraph 113.** Overcasting is a loose slanting stitch used to prevent raveling of edges. To make this stitch, trim off the material which is to be overcasted. This stitch is usually worked from left to right although some prefer to work from right to left.

Tie a knot in the thread, insert the needle from the underneath, about ¼" below the edge of the material; bring it through to the right side, insert it again on the under side ahead of the first stitch the same distance as the depth of the stitch; bring the needle through and draw the loop of thread down until it lies smoothly, but loosely, over the edge of the material. See Figure 12. Continue this process. This will make the stitches lie at an angle across the edge of the cloth. The depth and width of the stitches will vary according to the width of the seams being overcasted.

## HEMMING.

**Paragraph 114.** A hem is formed by folding over an edge of material, usually with the raw edge slightly turned under, and sewing it down securely to form a neat, strong edge. After the hem is folded and basted in position, tie a knot in the thread, insert the needle between the hem and the cloth near the beginning of the hem; bring it out through the edge of the hem. Pointing the needle toward the left shoulder, take up a thread of the material very near the hem, and a short distance ahead of the first stitch; push it through the edge of the hem, making the needle form a V with the thread as shown in the illustration. See Figure 13. The stitches should be slanting, even, and close together. Continue in this same manner repeating the stitches until

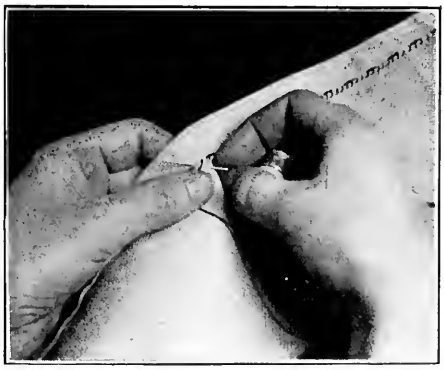


Figure 13.

the hem is sewed in place. Fasten the thread by sewing over the last stitch three or four times.

Hemming is so common that there is scarcely a garment or piece of needlework that does not employ some form of the hem in its construction. It is used in handkerchiefs, curtains, draperies, and wearing apparel.

## HEMSTITCHING.

**Paragraph 115.** Hemstitching is an artistic method of making a hem by drawing a certain number of threads from the body of the material, and catching the remaining threads regularly in the hemming process. To make the single hemstitch first plan the width of the hem, then from the edge of the material measure up twice the width of the hem plus the first turn and draw a thread. Draw four or five more threads toward the body of the cloth. The number of threads to be drawn depends upon the fineness of the material and the width you desire to have the hemstitching. Fold the hem in place, making the edge of the hem exactly even with the first drawn thread; crease firmly and baste with even basting. Tie a knot in the thread, insert the needle in the hem, near one end, so as to conceal the knot, bring the needle out through the edge of the hem. With the thumb of the left hand hold the thread in a loop, set the needle under three or four threads (depending on the size of the threads). Keep the needle over this loop of thread, then take a hemming stitch into the hem, then with the thumb hold the thread in a loop as before and take the same number of threads as before. See Figure 14. Continue until the hem is completed. The stitches should all be even and should all slant in the same direction.

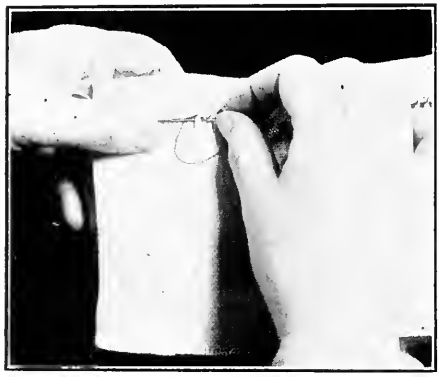


Figure 14.

Fasten the hemstitching by bringing the needle through to the wrong side, sew over the last stitch two or three times.

This stitch is used to finish the hems of napkins, table cloths, handkerchiefs, towels, ruffles on dresses, or, in fact, in any place where a fancy hem is desired.

## DOUBLE HEMSTITCHING.

**Paragraph 116.** Double hemstitching is very similar to the single

hemstitching except that it repeats the process on the opposite side of the tiny space from which the threads are drawn.

Figure 15.

To make this stitch, prepare the hem as for the single hemstitch (Par. 115). Hemstitch across one edge (Par. 115), then turning the material around begin on the other edge of the drawn threads where there is no hem turned and hemstitch across catching up the same groups of threads that you did when stitching across the first time. See Figure 15.

This may be varied by taking half the threads in one group and catching them in with half the threads in another group. It will thus give a sort of V shaped appearance to the hemstitching.

Double hemstitching may be used in any place where single hemstitching would be appropriate. (See Par. 115.)

## DAMASK HEMSTITCHING.

**Paragraph 117.** The damask hemstitch is a modification of the ordinary hemstitch, the threads being wrapped to produce an artistic effect.

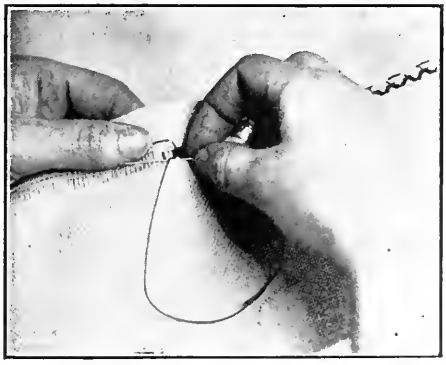


Figure 16.

To make this stitch, first plan the hem, draw the desired number of threads, crease and baste the hem just as in single hemstitching (Par. 115). Knot the thread and insert the needle in the lower edge of the hem; bring it out through the edge of the hem. Place the needle under three or four of the drawn threads and sew over and over the threads five or six times or until they are completely covered. Put the needle under the covered threads with three or four more uncovered threads, wrap the thread around them once, drawing it tight so the threads thus wrapped form the bottom of the V. See Figure 16. Wrap the loose threads completely up to the hem. This will complete the V. Take a hemming stitch (Par.

114) between the two bundles of wrapped threads into the edge of the hem. Bind the threads wrapped last, and the next three or four unwrapped threads together and continue across the hem.

The damask hemstitch is used to finish edges of table linens.

## ROLLED HEM.

**Paragraph 118.** The rolled hem is a very small round hem. As the name suggests, it is rolled rather than folded on the edge of the material. To make a rolled hem, hold the edge of the material between the thumb and forefinger of the left hand, and with a twisting motion roll under the edge of the material until you have a small hard roll. Knot the thread and insert the needle under the roll, to conceal the knot. Insert it again at the front about 1/16″ ahead of the other stitch, thus wrapping the thread over the roll, very much like overcasting. Continue the sewing as you roll, thus making a rounded edge. See Figure 17.

Figure 17.

It requires care and some practice to keep it even. After the hem is rolled, lace is usually overhanded on the edge. Some prefer to sew the lace on as they roll the hem; this saves time but does not make the work look quite so neat. Fasten the thread by taking two or three small stitches over one another on the wrong side.

The rolled hem is used on handkerchiefs, baby dresses or fine waists, in hemming the top of dainty lingerie, or in fact, any place where a very dainty hem is desired.

## FRENCH HEM.

**Paragraph 119.** The French hem is the same as the overhanded hem discussed in Paragraph 111.

## CATCH STITCHING OR HERRINGBONE.

**Paragraph 120.** Catch stitching consists of short, even stitches alternately taken in two parallel lines. (This can best be seen by examining the underside of the material after a few stitches are completed.) In crossing over from one line to the other the thread

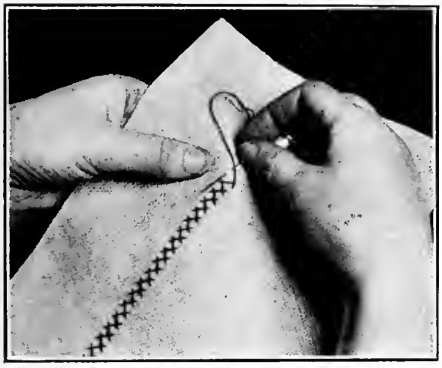


Figure 18.

falls on the right side of the cloth so as to form the crosses or herringbone effect at the ends of the stitches as shown in the illustration. See Figure 18.

By studying the illustration carefully you will see that the amount of cloth picked up on the needle each time to form a stitch is just equal to the distance between stitches on the other line. Watch this carefully; also keep the lines of stitches exactly the same distance apart so the work will be even. The manner of turning a corner is shown in Figure 19. This stitch may be worked from you, or from left to right; this is unimportant, but observe carefully that the stitches are always so taken that the needle points back over the finished stitches.

Catch stitching is used in a decorative way for finishing flannel seams, flannel patches and infants' garments. It is also employed in fancy needlework.

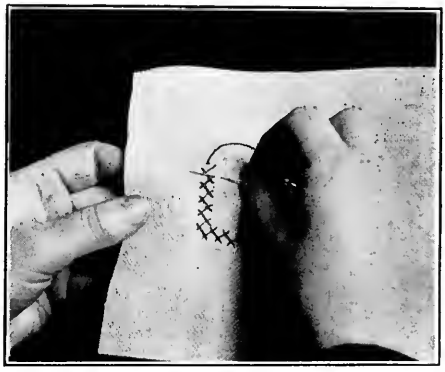


Figure 19.

## SINGLE FEATHERSTITCHING.

**Paragraph 121.** Single featherstitching consists of a series of even slanting (or bias) stitches so taken alternately on right and left sides of a central line as to form an ornamental row or border.

NOTE: Your first effort at featherstitching should be on the edge of a hem, a seam, or a well marked thread in the material which will serve as a central line for your stitches. After some practice you will be able to follow an imaginary line.

To make this stitch, first conceal the knot by bringing the needle through from the under side of the material slightly to one side of the central line. With the thumb of the left hand, hold the

Figure 20.

thread down in front of the needle and take a slanting stitch on the opposite side of the line. Make the needle point toward the central line (See Figure 20) slanting at the true bias (45°). Hold the thread down in front of the needle as before and on the other side of the central line, and slightly ahead take a similar slanting stitch. Continue the above process using great care to make all stitches the same size and slant.

This featherstitch is used considerably for decorative purposes on infants' garments, wraps and blankets. It is also employed in a great many ways in artistic needlework.

## DOUBLE FEATHERSTITCH.

**Paragraph 122.** The double featherstitch is started in the same manner as the single featherstitch (Paragraph 121) except that instead of crossing to the opposite side of the central line after completing one stitch, two parallel stitches, exactly the same length, are taken on each side of the central line before crossing.

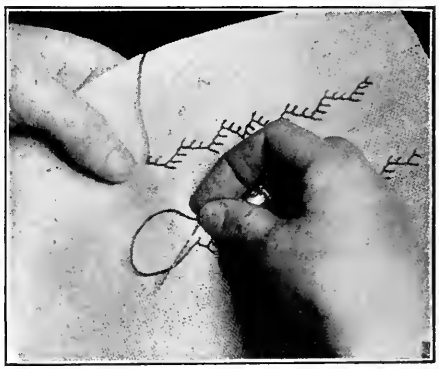


Figure 21.

Study the position of the needle shown in Figure 21. Note that one of the small stitches has been completed just as in the single featherstitch, and that the needle is inserted and the thread is lying in the loop un-

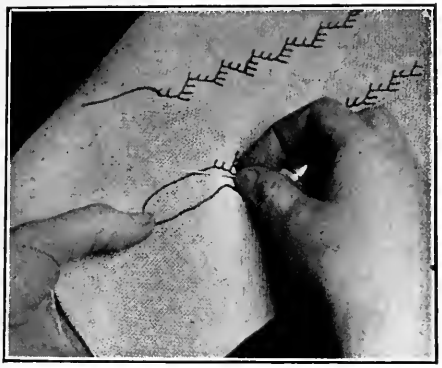


Figure 22.

der the point of the needle for the second stitch. When this stitch is finished, the next stitch will be taken as shown in Figure 22; it will be followed by a second stitch parallel to it, completing the two on that side. Continue the process.

Double featherstitching may be used anywhere that single featherstitching would be appropriate.

## TREBLE FEATHERSTITCHING.

**Paragraph 123.** Treble featherstitching, as the name suggests, consists of three stitches arranged in featherstitching. It is started in the same manner as the single featherstitching (Paragraph 121) a second stitch is added making it a double featherstitch (Paragraph 122), a third even parallel stitch is added which completes the treble featherstitch as shown in the upper portion of Figures 21 and 22.

Treble featherstitching is used very much the same as single or double featherstitching.

## CROSS-STITCH.

**Paragraph 124.** The cross-stitch, as the name indicates, is so made that the threads lie in the form of a cross; it may be slightly modified to suit the particular style of design on which it is applied. The instructions in this paragraph present the method of making the simple cross-stitch in a straight line. Usually the design for cross-stitching is stamped on the material in small squares, parallel lines, or dots. Sometimes regular cross-stitch canvas is used. It will be observed from the illustration (See Figures 23 and 24) that

Figure 23.

each stitch outlines the diagonal of a tiny square. These squares may be gauged by counting the threads or merely by sight.

To make this stitch, tie a knot in the thread, bring the needle up through from the under side of the cloth at a point representing the forward upper corner of an imaginary square. Insert the needle again at a point representing the farther lower corner of the same square bringing the needle out at the farther upper corner of the same square. See Figure 23. This stitch when drawn down will form the first diagonal, and will bring the thread in position to start the second one; insert the needle at the forward lower corner of the square and taking a bias stitch on the under side bring it out at the forward upper corner of the next square as shown in Figure 24. When drawn down this will form the second diagonal, thus completing the cross-stitch in the first square. Study the illustrations carefully and continue the process.

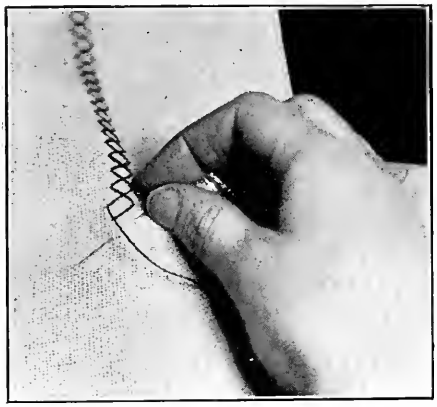


Figure 24.

It will require careful work to make these stitches perfectly even for each time the stitch is made the outline of the little square must be clearly imaged. After completing one line of stitches, additional lines may be added until the design is completely worked out. Fasten the thread by taking two or three stitches over one another on the wrong side.

The cross-stitch is used for ornamental purposes. Sometimes different colors are combined and the work is varied to suit different designs.

## OUTLINE ETCHING STITCH.

**Paragraph 125.** The outline etching stitch is worked on a line; it has the appearance of running stitches with their ends slightly overlapping somewhat like backstitching.

To make the stitch, tie a knot in the thread and bring the needle through from the under side to conceal the knot. Set the needle forward the length desired for the stitch (usually from ⅛″ to 3/16″) and bring the point up through the material (with the needle point-

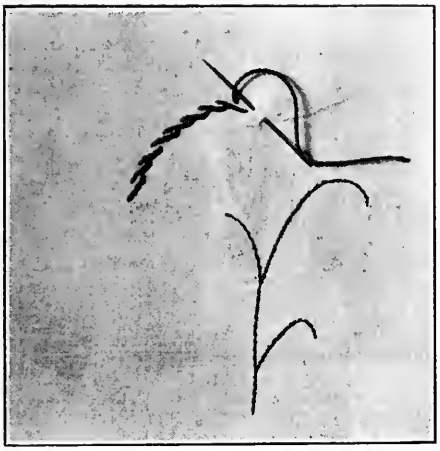


Figure 25.

ing back toward the stitch just made) about one-third the length of the last stitch. See Figure 25. (The upper portion of this figure shows the appearance of the stitch very much enlarged; from this view you may see just how it is made.) Again set the needle forward, making a stitch of the same length as the first one and bring the point back through as before. Continue until finished. Fasten the thread on the wrong side by sewing over and over the last stitch.

This stitch is used to pad the satin stitch in embroidery work, to outline the stems and leaves of designs in embroidery, also for general outlining of figures in art needlework.

## THE CHAIN STITCH.

**Paragraph 126.** The chain stitch is rather simple consisting of continuous loops which give the finished line of stitches the appearance of a chain. To make this stitch, tie a knot in the thread, bring the needle through from the under side of the cloth so as to conceal the knot. With the thumb of the left hand hold the thread in a loop, take a small stitch forward allowing the needle to come out over the thread as shown in Figure 26. Pull the needle through drawing the thread just tight enough to form a neat "link."

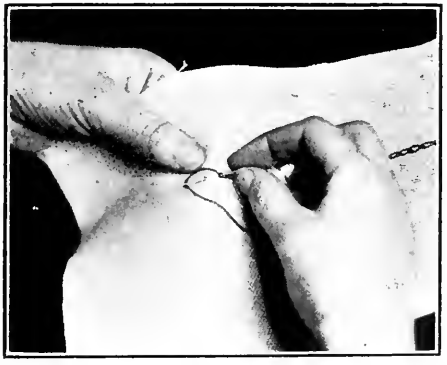


Figure 26.

For the next stitch, hold the loop of thread down as before and starting the point of the needle just inside the last "link" (just where the thread comes out), take another forward stitch (over the loop) thus forming the next link. Continue this process making all the stitches exactly the same length and drawing them equally so as to form an even chain.

The chain stitch is used for simple decoration.

## SEED STITCH.

**Paragraph 127.** The seed stitch is a very simple ornamental stitch consisting of small backstitches (Par. 107). To make the stitch, the knot is tied and left on the under side, or two or three stitches may be taken over each other to fasten the thread, then make the first row of backstitches, with small spaces between them, follow the outline of the design; the second row of stitches should be so placed that they alternate with the stitches in the first row. See Figure 27.

Figure 27.

The thread is fastened at the end with two or three small stitches.

The seed stitch is often used as a substitute for French knots (Par. 130) and for filling in the centers of leaves and other designs in embroidery work.

## BLANKET STITCH, LOOP STITCH OR SINGLE BUTTONHOLE STITCH.

**Paragraph 128.** The blanket stitch consists of even parallel stitches on the edge of material so looped as to cause a continuous line of thread to lie along the extreme edge of the goods. To do this, fasten the thread by inserting the needle about ¼″ from the edge of the material, and taking two or three running stitches to the edge, insert the needle again where the first stitch was taken and bring it out under the edge of the cloth over the loop of thread as shown in Figure 28; this will cause the first blanket stitch to fall so as to hide the running stitches first taken. About ¼″ to the right, insert the needle in the cloth again making it exactly even

Figure 28.

Figure 29.

with the first stitch; bring it through under the edge of the material over the loop of thread as in the first stitch. Repeat until the edge is completely blanket stitched. In turning the corners take three stitches in one hole, making the stitches flare around the corner. In finishing the stitch fasten the thread by taking two or three running stitches under the last vertical stitch, as in Figure 29. A new thread may be started in just the same way that the beginning thread was started except that the running stitches are taken under the last blanket stitch made, so it is not necessary to make another stitch over them.

These stitches may be worked close together and used in making a scalloped or embroidered edge. They may be varied in width by making one long stitch with one shorter stitch on each side of it or by following the curves of the scallops.

The blanket stitch is used to finish raw edges. It is particularly desirable for finishing the edges of white flannel jackets and capes for infants. Worked with yarn, it is used to finish the edge of comforters. It is sometimes used in working buttonholes, but since it does not make as strong an edge as the regular buttonhole stitch it is not desirable.

## THE COUCHING STITCH.

**Paragraph 129.** The couching stitch is made by sewing a heavy cord neatly in place on the lines of a design; the design should be drawn on the material before the couching work is begun. The cord usually consists of several strands of floss twisted together.

To make the couching stitch, tie a knot in the thread, insert the needle from the under side of the cloth so as to conceal the knot. With the thumb and finger of the left hand hold the cord in place and bring the needle through to the right side of the cloth very close to and above the cord. See Figure 30.

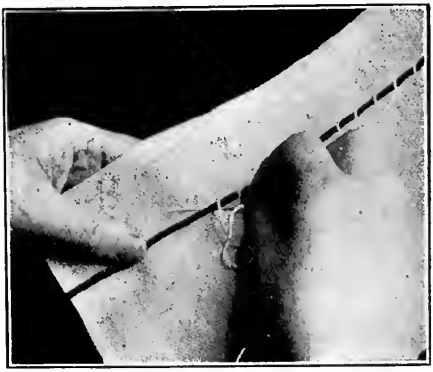


Figure 30.

Set the needle forward slightly, insert the point just under the cord, and take a slanting stitch, about ¼" long into the material; this will cause the stitch to surround the cord and hold it in place. These stitches should be evenly taken so as to form part of the decoration. Again bring the needle through just over the cord and continue until the cord is completely sewed in place. Fasten the thread on the wrong side by taking three or four small stitches over one another so that they will not show on the right side.

This stitch is used in sewing braiding or the rope floss on sofa pillows and tablecovers or for other purposes for which this sort of decoration would be suitable.

## MAKING FRENCH KNOTS.

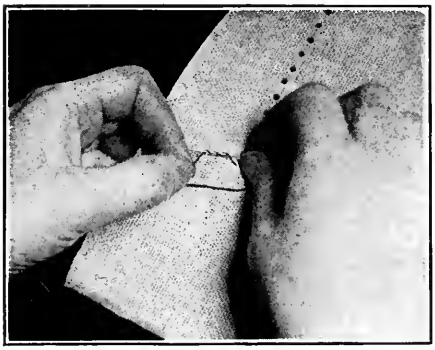


Figure 31.

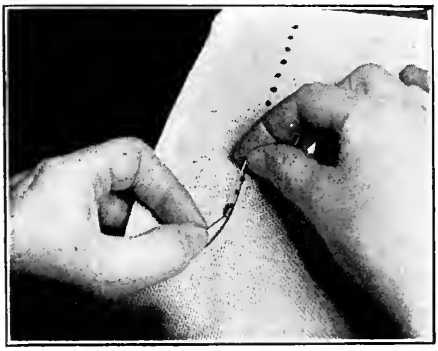


Figure 32.

**Paragraph 130.** The French knots consist of artistic knots or bunches of thread arranged on the surface of material for decorative purposes.

To make the French knot, tie a knot in the thread and bring the needle through from the under side of the cloth, hold the needle horizontally with the thumb and forefinger of the right hand and with the left hand wrap the thread nearest the cloth around the needle two or three times according to the fineness of the thread and the size of the knot desired. See Figure 31. Hold the thread in place on the needle while you insert the point of the needle in the cloth again, very close to the place where it came through, still holding the thread tight, see Figure 32. Push the needle through the cloth to the wrong side and draw the thread through until it fastens the bundle of loops onto the cloth in a knot form. Set the needle forward under the cloth to the place

desired for the next knot and repeat. When all the stitches are finished bring the needle to the under side of the cloth and sew over the last stitch three or four times to fasten the thread.

## THE SATIN STITCH.

**Paragraph 131.** The satin stitch consists of over and over stitches taken very close together so the threads will lie one against the other. When the satin stitch is to be made with fine thread the design is usually padded, that is, the inside portion or ground work of the design is filled with rows of running, etching or chain stitches, to give a rounded appearance to the finished work. The beauty of the work depends much upon the evenness and closeness of the stitches. Before undertaking to make this stitch study carefully Figure 33, which shows the top leaf in the design completed, one simply outlined, and the next one two-thirds padded and partially satin stitched. To make this stitch, fasten the thread by taking two or three running stitches under the padding on the wrong side, then bring the needle through to the right side of the material on the line at the left-hand side of the bottom of the design. Insert the needle on the opposite side of the design bringing it through on the line very close to where the first stitch came through; allow the thread to fall smoothly over the design; see Figure 33. Repeat, simply sewing over and over keeping the stitches very close together. It will be necessary occasionally to take the thumb of the left hand and smooth the stitches. The beauty of this stitch lies in its satiny appearance when completed.

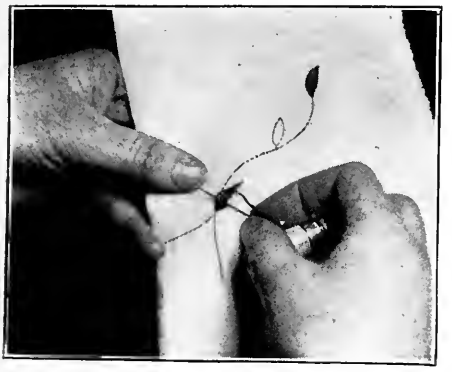


Figure 33.

This stitch is used for embroidery work. Made with fine thread it is called French Embroidery, and is used on dainty waists, lingerie and baby garments. Made with coarser thread, it is used in a great variety of designs, to decorate sofa cushions, table runners, heavy dress materials and any material which is embroidered with coarse thread.

## LAZY DAISY STITCH.

**Paragraph 132.** The lazy daisy stitch is simply a loop of thread fastened with a running stitch at the top. It is worked over a design.

To make this stitch fasten the thread by taking two or three tiny

stitches one over the other on the under side of the material and bring the needle through at the center of the design. Insert the needle again very close to the point where the thread just came out, thus forming a loop of thread on the right side of the material; draw this loop down until it is just long enough to cover the ellipse or design marked on the cloth. Without pulling the loop any closer, bring the needle up through the cloth at the outside edge of the design. Allow the needle to pass through the loop previously made, and draw the thread down carefully to fit the design; fasten this loop in place as shown in Figure 34, by inserting the needle again just outside of the top of the loop thus making a short running stitch over the loop. Bring the needle up again at the center of the design, and repeat until all the loops have been worked. Fasten the thread on the under side by taking two or three stitches over and over. The center of the design is usually filled with French knots (Par. 130) or with the seed stitch (Par. 127).

Figure 34.

The lazy daisy stitch is used in fancy work. It is an attractive stitch as it is generally worked in colors; it is used principally in making leaves or the petals of flowers like the daisy.

## SEWING ON HOOKS.

**Paragraph 133.** In sewing on hooks and eyes, the hooks are usually sewed on first. Place the hook in the position desired, setting it back from the edge of the hem at least ⅛". Knot the thread and insert the needle about ½" from the hook; bring the needle through between the two thicknesses of cloth and bring it up inside of one of the eyelets of the hook; sew over and over this eyelet until it is well filled with stitches; fill the opposite eyelet in the same manner. See Figure 35. Slip the needle between the two

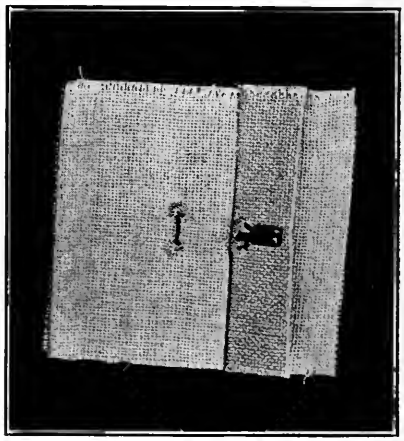


Figure 35.

thicknesses of the material to the end of the hook and sew over and over, under the curve of the hook until it is securely fastened. Insert the needle in the material near the hook and bring it out between the two thicknesses of the cloth about ½" distant. This leaves about ½" of thread in the cloth which will be sufficient fastening for the stitches.

A neater and firmer, but more difficult way of fastening on hooks and eyes is to buttonhole around the eyelets as shown in Figure 36.

## SEWING ON EYES.

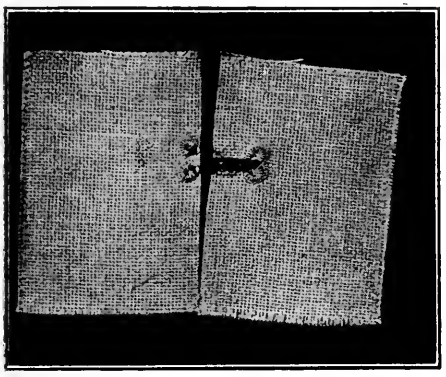


Figure 36.

There are two kinds of eyes that may be used with the hooks, one curved and the other straight. The curved hook is used on fitted dress linings and should be sewed on as in Figure 36, letting the eye extend beyond the hem the same distance that the hook has been set in from the edge of the opposite side. Sew around the wire loops in the eye just as you did the hook. Sew over and over the loops of the eye on each side to hold it firmly in place. Fasten the thread at the beginning and end the same as in sewing on the hook.

To sew on a straight eye, place it in the proper position opposite the hook as in Figure 35. Sew around the loops with the same kind of stitch used in sewing on hooks.

## SEWING ON SNAPS.

Place the smaller part of the snap on the upper edge of the hem being careful that the little projection in the snap is placed out. Sew over and over the outer rim in the small holes made for this purpose. In sewing on the under part of the snap, be careful to set it so as to receive the other portion of the snap correctly. A good way to insure its being exactly right is to keep the snap together until you are ready to sew it on,

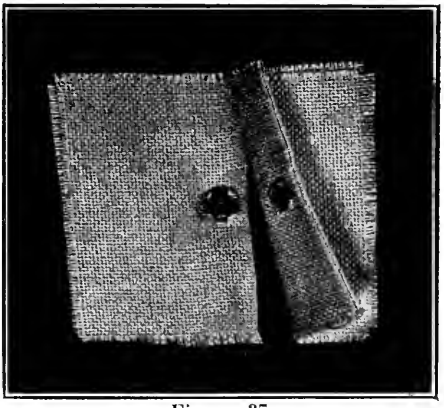


Figure 37.

unsnap it to sew on the upper part. See Figure 37. Snap it again, hold the material in the position which it will take when the snaps are closed; unsnap it without removing it and sew it securely in place.

Hooks and eyes are used any place in a garment where an opening is to be kept invisibly closed. The hooks and eyes used on skirt bands should be large; those used on thin dress materials should be small. They should harmonize in color with the material used, that is, the white ones should be used on light material and black ones on dark material. Snaps are also used on plackets and on any openings in a garment where there is little strain.

## FORMING A LOOP.

**Paragraph 134.** A loop to serve the same purpose as a steel eye may be formed of thread. It should be made in the exact place where you would sew on a steel eye to receive the hook. Tie a knot in the thread, insert the needle on the upper side of the cloth about ½" from the place where you are to form the loop. (When the loop is completed cut off the knot.) Bring the needle up through the cloth and take about four or five stitches over one another (the number of stitches may be varied according to the size of the thread), make them the same length that you desire the loop; this will depend on the size of the hook. As these loose threads would not make a very satisfactory loop to receive the hook, they must be securely bound together or "worked" as it is usually called.

Figure 38.

To work the loop begin at the left-hand end of the loop of threads and fill them with blanket or loop stitches (Par. 128). As the point of the needle would be likely to catch in the cloth, you may use a blunt one, or turn it so the eye will pass under the loop first, as shown in Figure 38. To fasten the thread, bring the needle through to the wrong side of the cloth at the end of the loop, and take two or three stitches over one another.

The loop is used as a substitute for the steel eye on lace yokes, plackets or other openings in sheer cotton materials, also for silks or even woolen garments where the steel eye is likely to show. It

should be made with thread to match the color of the material on which it is worked.

## SEWING ON BUTTONS.

**Paragraph 135.** Fasten the thread by taking two or three small stitches on the under side of the material or, if a knot is used, insert the needle about ½" away and running it between the thicknesses of cloth bring it up at the place where the button is to be sewed. A button should have a shank of thread under it to raise it from the goods. Such a shank may be made by slipping a pin under the threads and sewing over it in the manner shown in No. 3, Figure 39.

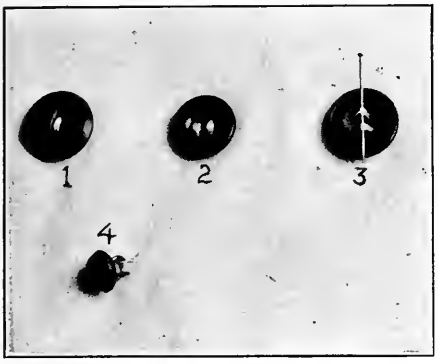



Figure 39.

If the button has only two holes as shown in No. 1, Figure 39, bring the needle up through one of them and down through the opposite one, then slipping a pin under the thread continue in the same manner until the holes are filled with thread. If the button has four holes, bring the needle up through one of them, down through the second, up through the third and down through the fourth, slip the pin under the threads as in No. 3, Figure 39, and continue in the same manner until the holes are filled. (Sometimes the stitch is crossed by sewing diagonally from the first to the third hole and from the second to the fourth, but this method is not usually considered as neat as the method shown in No. 2, Figure 39.)

When the button is securely fastened, remove the pin and wrap the thread several times around the loose threads under the button. Fasten the thread by running the needle through to the wrong side and making two or three small stitches, one over the other. Nos. 1 and 2, Figure 39, show a two-holed and four-holed button completely sewed on.

A button with a cotton shank is sewed on by sewing through the shank then through one or two thicknesses of the material, without sewing entirely through the garment. In sewing buttons on tailored garments the thread is not carried entirely through the material. On heavy material where the buttons are to have hard wear, they should be sewed on with coarse thread. The thread is sometimes waxed to make it stronger and to make it lie in the button smoothly.

Shoe buttons are often fastened on with steel fasteners, but some-

times it is necessary to sew them on at home; extra heavy linen thread should be used making an over and over stitch as shown in No. 4, Figure 39.

## MAKING BUTTONHOLES.

**Paragraph 136.** A buttonhole is a slit made in at least two thicknesses of material finished with the buttonhole stitch, to receive a button. The hems of thin material are sometimes interlined to give them more body before working buttonholes in them. The two thicknesses of heavy material are often basted together and two parallel rows of machine stitching or running stitches are made around the place where the buttonhole is to be. The buttonhole is cut inside the stitching. Lace may be strengthened by basting a piece of lawn under the place where the buttonhole is to be and trimming it off close to the buttonhole after it is worked. Dried glue if moistened and rubbed on both sides of wiry material in the place designed for the buttonhole and allowed to dry again will enable one to cut and make a much neater buttonhole on this sort of material.

### Placing the Buttonhole.

Buttonholes are usually placed about ¼″ from the edge of the material, the distance apart depending upon the strain, the kind of buttons used, and the prevailing style. Where there is much strain on them they should be cut at right angles to the edge of the material, but they may be cut parallel with the edge in the pleat of a tailored shirt waist or the placket of a sleeve, or any place where there is little strain. The buttonholes are generally placed on the right-hand side of the opening in ladies' garments.

There are two kinds of buttonholes, the light buttonhole (used in light weight material) and the heavy buttonhole (used in heavier material like coats and suits, and on the bands of children's garments, or where there is likely to be considerable strain). The light buttonhole is simply overcast and worked with the purling or buttonhole stitch. The heavy buttonhole is stranded, overcast and worked with the buttonhole stitch. Directions are given here for the heavy buttonhole only, because the steps in the light buttonhole are the same omitting the stranding.

In making the buttonhole the first thing to consider is cutting it. It may be cut with buttonhole scissors, or with ordinary scissors. A buttonhole should be cut on a thread of the cloth to avoid raveling and unevenness on the edge. Accurate measurements should be made before cutting each buttonhole, to make sure they are all equally distant from the edge. The buttonhole should be cut large enough

to receive the button for which it is intended. By cutting one buttonhole at a time, and working it before cutting another, raveling of the raw edges may be avoided.

### To Cut a Buttonhole With Buttonhole Scissors.

Set the buttonhole scissors and make a trial cut on a separate piece of material; test it with one of the buttons which you intend to use, reset the scissors if necessary. When the scissors are properly set, cut a buttonhole carefully on the thread; keep the buttonhole scissors set in the same position until all the other buttonholes are cut.

### To Cut a Buttonhole With Ordinary Scissors.

When the buttonhole is to be placed across a hem, measure the diameter of the button and, using a pin to mark the front end, place a second pin to indicate where the back end of the buttonhole should be, then fold the hem lengthwise and cut a small slit (crosswise) in which to insert the point of the scissors; open the hem and cut on the thread first to one pin, then to the other. When the buttonhole is to be placed vertically on the hem, mark the ends with a pin, fold the hem crosswise and cut to the pins as already explained.

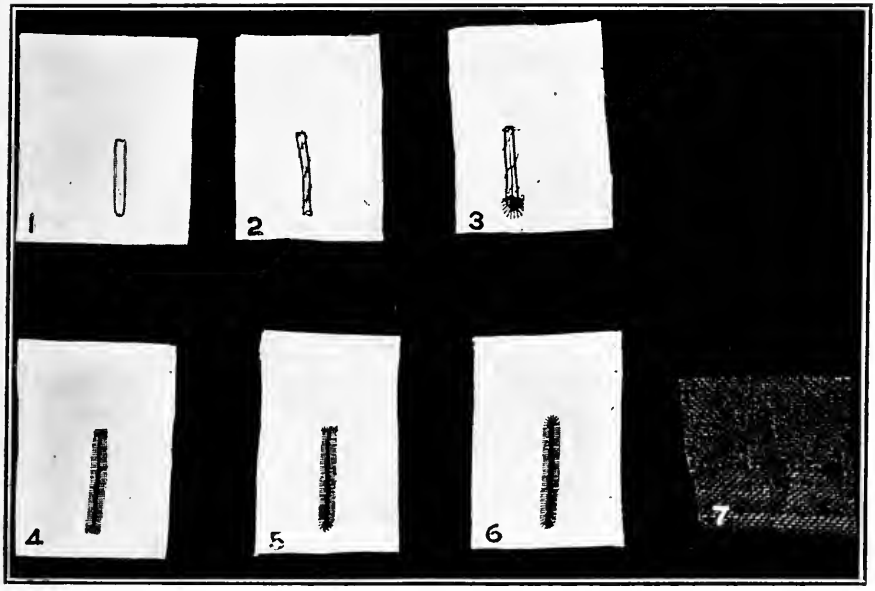



Figure 40.

### Stranding the Buttonhole.

Buttonholes are stranded by taking two long running stitches over each other as close to the edge as possible (beginning at the back end and lower edge); two short backstitches should be taken at each end of the buttonhole as in No. 1, Figure 40. As the stranding process adds considerable difficulty it is often omitted.

### Overcasting the Buttonhole.

After stranding the buttonhole, begin at the lower edge of the back end and overcast the edges, making very shallow stitches (about three threads deep, just covering the strands) about ¼″ apart. See No. 2, Figure 40. When the buttonhole is overcasted you are then ready to finish it with the regular buttonhole stitch. You should continue this work without breaking the thread used in overcasting.

### To Work the Buttonhole.

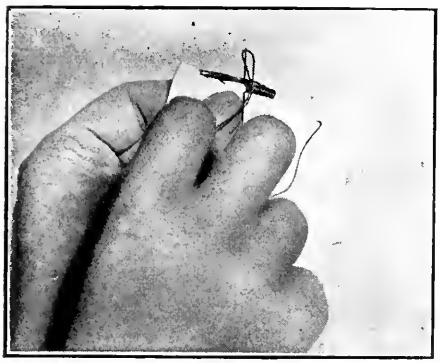


Figure 41.

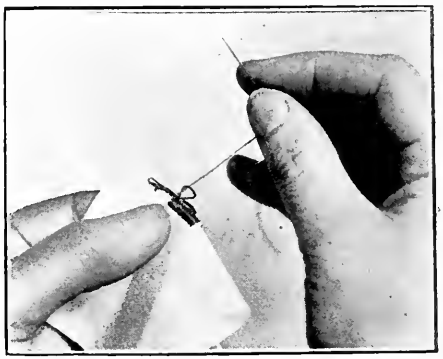


Figure 42.

To make this stitch, hold the raw edge of the buttonhole over the forefinger of the left hand, insert the point of the needle through the buttonhole (at the back end) bringing the point through toward you four or five threads below the edge of the buttonhole. From right to left bring the doubled thread from the eye of the needle around the point of the needle as shown in Figure 41; draw the needle through, forming a purling stitch on the edge of the buttonhole as shown in Figure 42. Working from right to left, take the next stitch in the same manner, making it the same depth and very close to the first stitch. Continue across the buttonhole. When you come to the front end of the buttonhole, it may be fanned by flaring the stitches as

shown in No. 3, Figure 40, taking about seven stitches to form the fan (if desired a barred or straight end may be made as shown in No. 4, Figure 40); continue the work on the other edge. The back end may be either barred or fanned like the front end. Fasten the thread by slipping the needle through the first purling stitch, carrying it under two or three buttonhole stitches. When working the buttonhole it is difficult to introduce a new thread, so care should be taken to have the thread long enough (about 27″) to work the entire buttonhole. However, if the thread breaks or is too short, fasten the new thread as in beginning to work a buttonhole, bring the needle up through the last purling stitch and continue to work the buttonhole.

### To Bar the End of a Buttonhole.

The back end of a buttonhole is often finished with a bar as shown in No. 5, Figure 40. To do this, when you have finished working the second edge of the buttonhole, slip the needle through the first purling stitch, drawing it up close to the last stitch, then slipping the needle under the edge of the buttonhole, bring it out close to the bottom of the first stitch. Insert it at the bottom of the last stitch and sew over the end of the buttonhole three or four times. Work over these threads (with the buttonhole or loop stitch), catching the needle in the material and turning the purl toward the buttonhole. Fasten the thread with two or three running stitches on the wrong side.

The buttonhole with the bar at each end is frequently used in vertical buttonholes. They are sometimes finished with a fan at each end as shown in No. 6, Figure 40. No. 7 shows a heavy buttonhole.

## FRENCH SEAM.

**Paragraph 137.** A French seam is one very commonly used, in which the raw edges are sewed together and turned inside the final sewing. Baste together with a ⅜″ seam using even basting (Par. 103), sew about ⅛″ to ¼″ outside of the bastings so as to allow for the second seam. Trim off the extra material, as in No. 1, Figure 43, to within 1/16″ or ⅛″ of the stitching (this depends on the fineness of the material and the width of the seam desired). Press the material flat along the line of stitching, turn it wrong side out and carefully press a new seam, thus turning in the raw edges (the material will then be folded over as shown in No. 2, Figure 43), baste with even basting (Par.

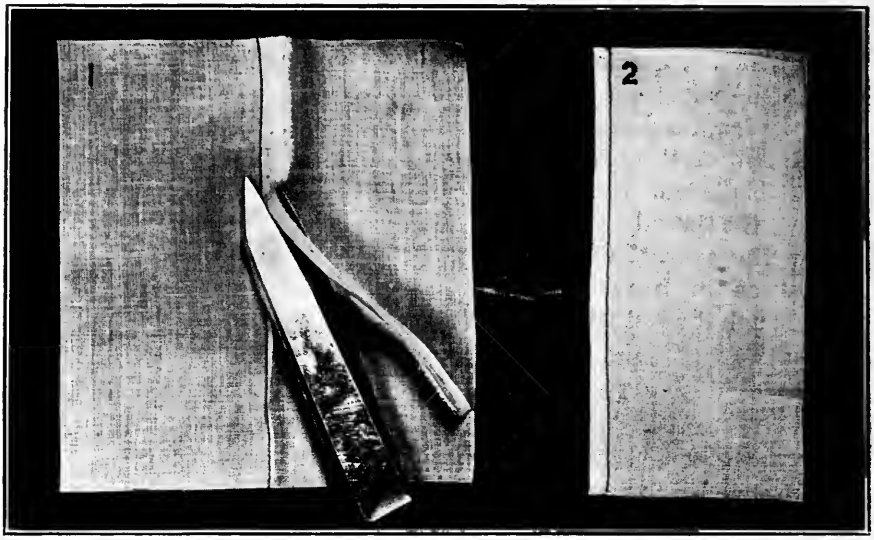



Figure 43.

103) and stitch from ⅛″ to ¼″ from the edge; or if the seam is made by hand, sew it together with the combination stitch (Par. 108).

This seam is used to join the seams of underskirts, princess slips, night gowns, shirt waists, lingerie waists and light weight wash dresses.

## THE FELLED SEAM (HEMMED).

**Paragraph 138.** The felled seam is a very flat seam made by turning in and hemming, or stitching flat, one overlapping edge of a seam. It is made as follows: Baste and stitch the material with the machine, or sew with the combination stitch, on the wrong side; trim off the raw edges to the width desired, from 3/16″ on fine underwear, to ⅜″ on tailored skirts. Trim one edge of the seam to within about ⅛″ of the stitching; with its raw edge slightly turned under, turn the wider edge over toward the trimmed edge. Baste neatly in place, being careful that the seam lies perfectly flat. See No. 1, Figure 44. Sew in place with fine hemming stitches (Par. 114).

### The Stitched Fell.

This seam is made the same as the hemmed fell except that the second edge is stitched as shown in No. 2, Figure 44, instead of being hemmed in place; it is sometimes made on the right side of a garment.

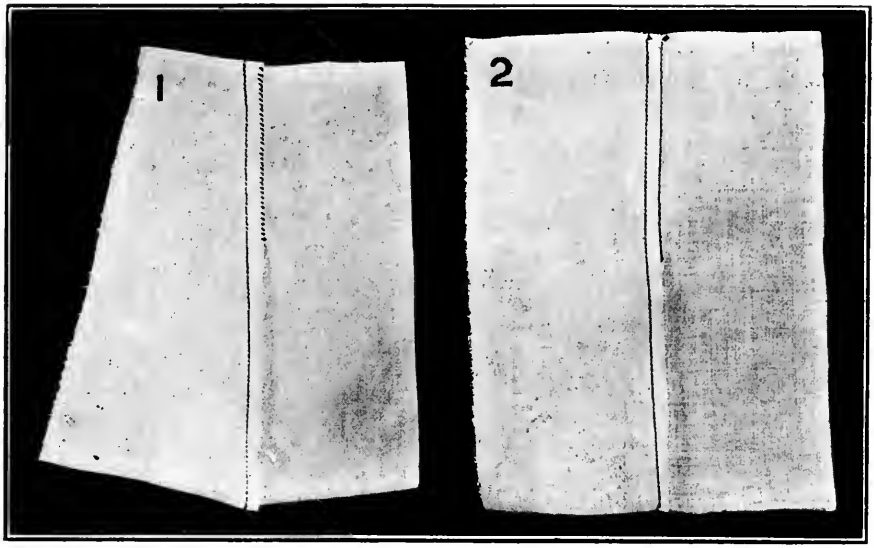



Figure 44.

The felled seam is used any place where a flat seam is desired. It is particularly desirable in under garments, like drawers and combination suits. Any garment which is worn next to the skin should be finished with this seam.

## LAPPED SEAM.

**Paragraph 139.** The lapped seam is a very strong smooth seam which lies perfectly flat. Its strength is due to the fact that it is sewed with two rows of stitching. It is made on the right side of the garment. To make this seam, turn up the edge of one piece of the material about ⅛″ and turn down about ⅛″ on the edge of the piece to which it is to be joined. Lap the two seams ¼″ to ½″, as desired, baste them together down the center. If they are fitted, it will be necessary to turn in the edges according to the line marked in fitting. Stitch on the right side, as in Figure 45, stitching close to the

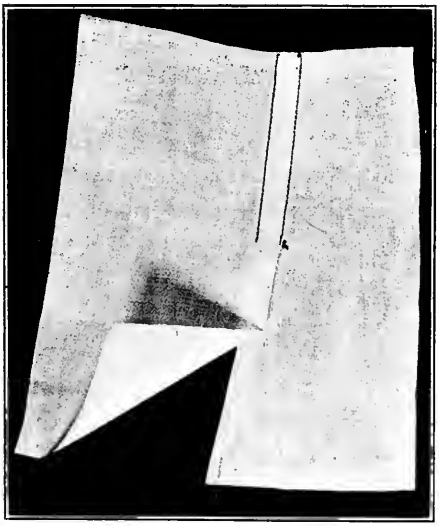


Figure 45.

edge of the material placed on top. Stitch as near the edge of the other as you can from the right side, but be careful to keep the two rows of stitching parallel, even though the second row does not stitch the edge of the under lap as evenly as it does the upper one.

This seam is used principally in finishing the seams of tailored garments.

## OVERCAST SEAM.

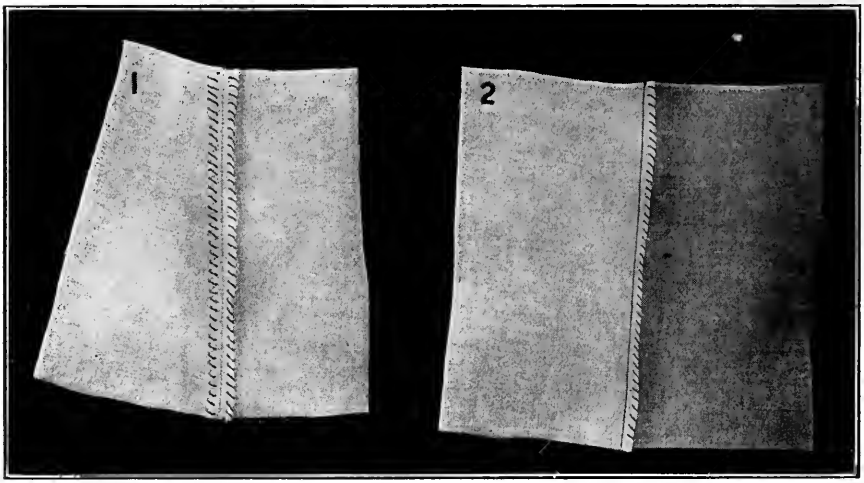



Figure 46.

**Paragraph 140.** The overcast seam consists of an ordinary seam with the raw edges overcast to prevent raveling. To make this seam baste (Par. 103) and sew two edges of the cloth in a seam, on the wrong side, the width desired.

Press open the raw edges and overcast each edge separately as in No. 1, Figure 46, or leave the two edges together and overcast both at the same time, as in No. 2. This seam is used on heavy linen, wool, and silk materials where it is desirable to have the seam show as little as possible.

## GATHERING.

**Paragraph 141.** Gathering is a very common process in sewing. It consists of running stitches drawn through the material tightly enough to produce a fullness which may be evenly divided when it is sewed on another piece of material. Gathers are generally placed ¼″ to ½″ from the edge of the material. Fasten the thread by sewing over a short stitch two or three times. Fill the needle with

Figure 47.

running stitches; when the needle is filled with stitches do not remove it from the cloth, but as you take up more stitches, push the extra ones off the back of the needle onto the thread, as in Figure 47, continuing until the cloth is gathered. To fasten the gathers until you are ready to sew them on another piece of material, put a pin across the stitches, vertically, and wrap the remaining thread around the pin a number of times to keep the gathers from slipping off the thread.

Stroking the gathers (as our grandmothers did) makes them lie in small pleats. This method is not used as much now as formerly. However, practically the same results can be obtained if you draw the gathers up tight on the thread, wrap the thread around a pin to hold the gathers in place, then (with the thumb and forefinger of the left hand holding the cloth above the gathers) hold the cloth below the gathers with the right hand and pull the gathers out straight and pinch them tightly with the left hand. When you are ready to sew them to another piece of material loosen the gathers until they fit the place for which they are intended.

## GATHERING ON TWO THREADS.

Make the first row of running stitches just as stated above, without drawing up the gathers. Make a second row of running stitches about ¼″ below, with each stitch directly under the stitch in the first row. Draw the two threads and adjust the gathers, as desired. See Figure 48. The two rows of stitches will hold the cloth in little pleats without stroking or pinching.

Figure 48.

Gathering may be used any place where one piece of a garment is to be set on another piece with

fullness, as in setting a full skirt on a band, ruffles on dresses or underwear, or fulling the top of a sleeve into an arm hole.

## SETTING GATHERS ON A BAND.

**Paragraph 142.** After care has been taken to give the gathers an even pleated effect, they should be sewed carefully to the band, or to whatever part of the garment they are to be attached. Before drawing up the gathers the material should be divided into halves or fourths, according to the length of the strip which is to be gathered. If there are to be comparatively few gathers, divide the material in halves. If there is to be a long strip of gathers, divide the material into fourths and mark each division with a pin set in vertically. Then divide the band or edge of the garment to which the gathers are to be sewed into the same number of divisions. Pin the materials together where they are divided. Gather the material in each division on a thread, adjust the gathers and fasten the extra thread around a pin and baste the gathers carefully on that division with very small stitches. See Figure 49. Continue until each division is gathered, then stitch the gathers on to the material with a sewing machine, or with the combination stitch, being careful to sew on the line of gathering. Very satisfactory gathering may be done on the machine. You should study the method of using the attachments for the particular kind of machine which you have at home.

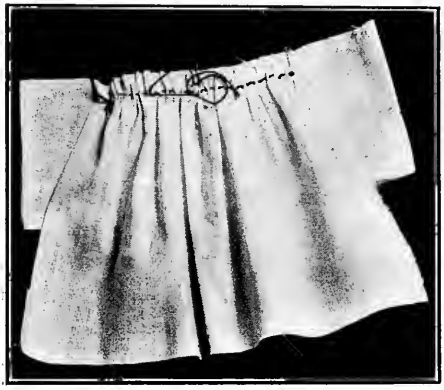


Figure 49.

## CUTTING BIAS STRIPS.

**Paragraph 143.** There are two kinds of bias strips, true bias and untrue bias. A true bias is cut at an exact angle of 45 degrees by folding the warp threads of the material over on the woof threads and cutting on the diagonal formed. An untrue bias may be cut at any angle smaller or greater than the perfect diagonal. Bias strips are sometimes cut by folding the material in such a way as to cut through several thicknesses at a time; this method is rapid, but not so accurate as the method just given.

Bias strips are used to face curves, to bind seams, to finish the raw edges of embroidery ruffles, in place of embroidery insertion, to finish embroidery beading on the edges of corset covers, as piping for dress trimming and in a variety of other ways.

JOINING BIAS STRIPS.

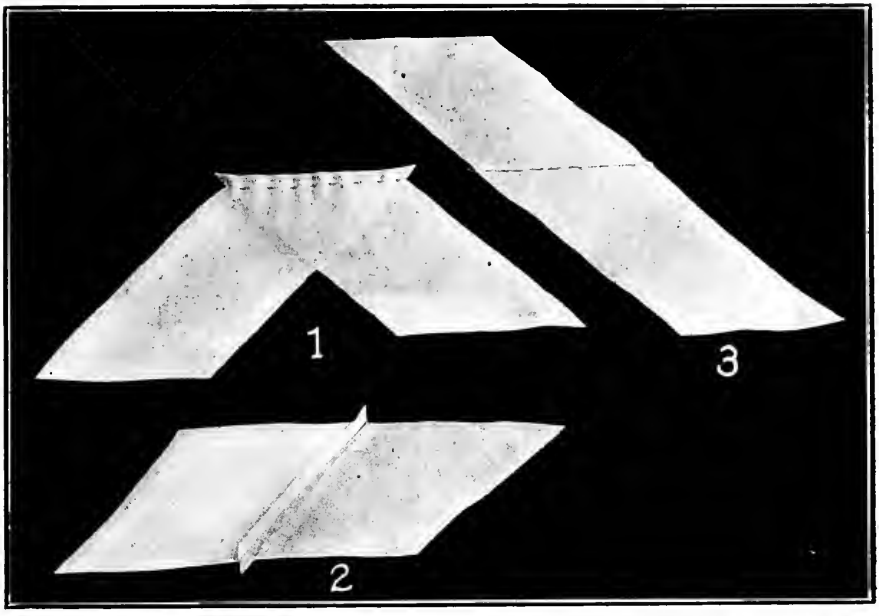



Figure 50.

**Paragraph 144.** Be sure the ends to be joined are cut on the bias; lay these ends together so the threads will run parallel (the strip will thus form a V shape), allowing the points to extend over each edge as shown in No. 1, Figure 50. Stitch together being careful to do it just as shown in the illustration. Straighten the strip, and press the seam open as shown in No. 2; trim off the points even with the edges thus forming a straight continuous strip as shown in No. 3, Figure 50.

SQUARING A CORNER.

**Paragraph 145.** Where the hems on the corners of adjoining edges cross, the neatness of the work may be improved by cutting away some of the extra thicknesses. This may be done by squaring the corners so as to leave the ends of the hems square. To do this, after the hems are folded, crease the hems at one corner sharply as shown in No. 1, Figure 51, and with a pin mark the place on the under hem where the edge of the upper hem folds over it. Unfold the upper hem and cut out an oblong piece from the under hem about ¼″

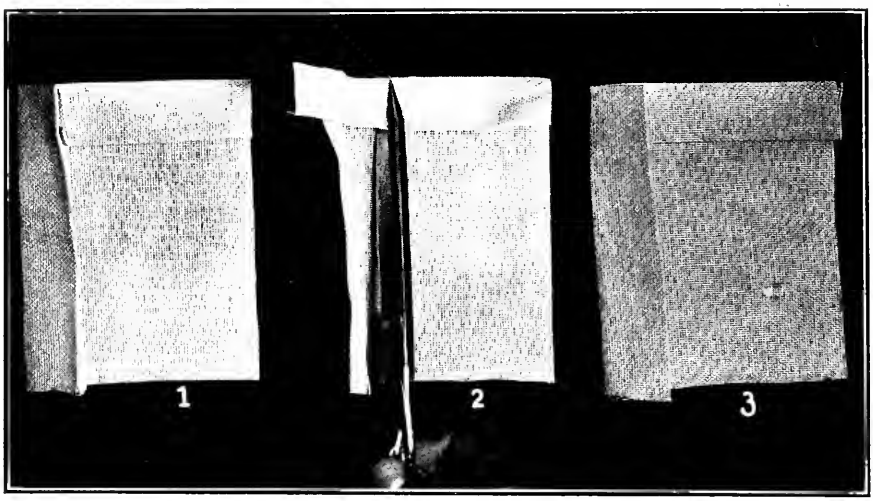



Figure 51.

from the edge, as in No. 2. Fold the hem in place again, as in No. 3, and finish with hemming (Par. 114) or hemstitching (Par. 115) as desired.

## MITERING A CORNER.

**Paragraph 146.** Where two hems overlap at a corner, it is often desirable to remove some of the extra thicknesses of material.

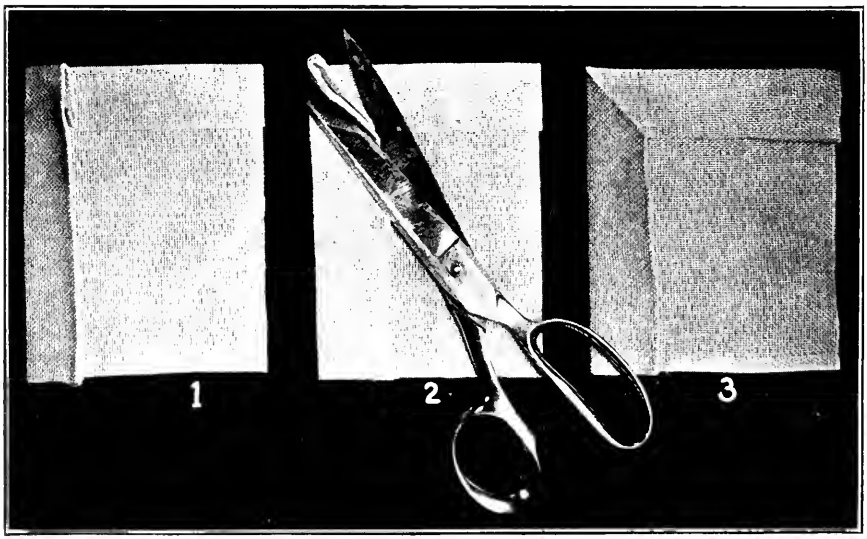



Figure 52.

This may be done by mitering the corner. To do this, lay the hem the width desired, fold and crease in place. The corner will form a square, as in No. 1, Figure 52. Keeping the hems creased, lift the corner of the material and pull it up until it forms a V, as in No. 2, Figure 52; crease sharply on the diagonal lines thus formed. Cut this piece off slightly above the crease (allowing ⅛" above crease for turning under the raw edges) so the ends of the seams will meet at an angle of 45 degrees, thus forming a perfect mitered corner. Turn under the raw edge of the upper hem and fold it over the other one, making it form a perfect diagonal across the corner, as in No. 3, Figure 52. Baste in place with even basting (Par. 103) and hem neatly (Par. 114).

MITERING A CORNER OF LACE.

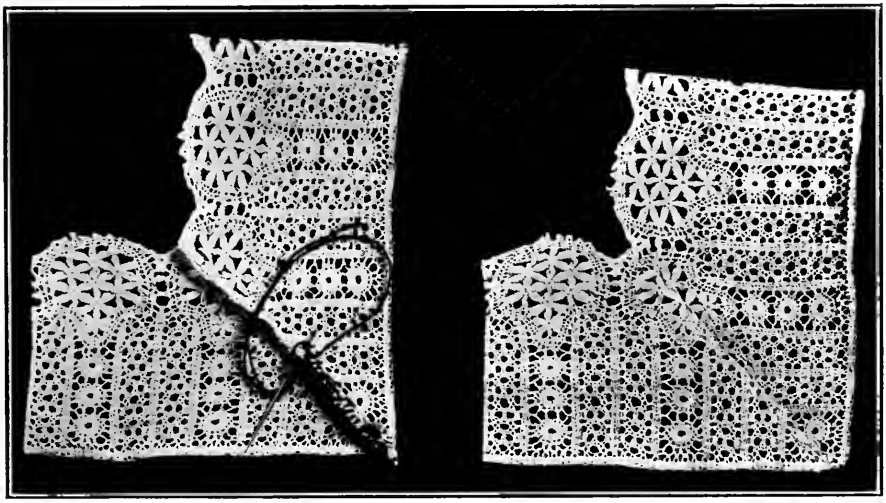


Figure 53.

**Paragraph 147.** In sewing on lace around a corner it is necessary either to gather the lace on the inside edge sufficiently to keep it from drawing on the outer edge, or to remove this fullness by mitering. Lace may be mitered at almost any angle, but since the methods are so similar, directions are given here only for a square corner. To do this, draw one edge of the lace together until a square corner is formed on the oposite edge, leaving a triangular piece extending the same as in mitering a corner of material explained in Paragraph 146. When this triangular piece is cut off, the edge of the lace will form a perfect miter, or an angle of 45 degrees. Before cutting off

this triangular or V shaped piece, baste the lace together along the diagonal line running along one edge of the V to the corner; trim the lace to within 1/16″ of the basting and buttonhole (Par. 136) the edges together on the wrong side, as shown in Figure 53.

Another very satisfactory way to do this is to buttonhole along the line of basting threads on the wrong side and trim off the lace close to the buttonhole stitches. This method makes a narrower seam than the first.

Lace may be mitered any place where it is sewed around a corner, as in handkerchiefs, collars, square table covers or dresser scarfs. The fullness in the edge of the lace in lace yokes is often removed by mitering.

## JOINING LACE.

**Paragraph 148.** It is often necessary to splice a piece of lace. An ordinary seam would show plainly and mar the appearance of the work. Lace may be spliced so the joining will show but very little. To do this, place the ends to be joined so the pattern exactly matches; on the wrong side, buttonhole from one edge of the lace to the other on a diagonal thread. If necessary follow the pattern of the lace with the buttonhole stitch. Trim very close to the buttonhole stitches on both the right and the wrong sides.

## HEMMED OR SET-ON PATCH.

**Paragraph 149.** A hemmed, or set-on, patch consists of a piece of material (with the raw edges turned under on all sides) sewed over a hole in another piece of material. Before beginning to mend the hole, trim away all the worn material around it, preferably along the warp and woof threads of the material. If the material is unfigured it is sometimes desirable to make the patch circular (as in a corset cover) or triangular if the hole is three-cornered. If the hole is longer than it is wide the patch should be made oblong; a three-cornered tear on figured material can be mended more neatly with a square patch than with a triangular one as it is usually difficult to match figures along a diagonal. To make a patch show as little as possible, it is necessary to match the figures in it very carefully with the figures in the garment. If possible, select for the patch a piece of material that has been worn as much as the garment, because a new patch set into a worn garment shows plainly. A new piece of material may be washed and hung in the sun to fade if there are no worn pieces on hand.

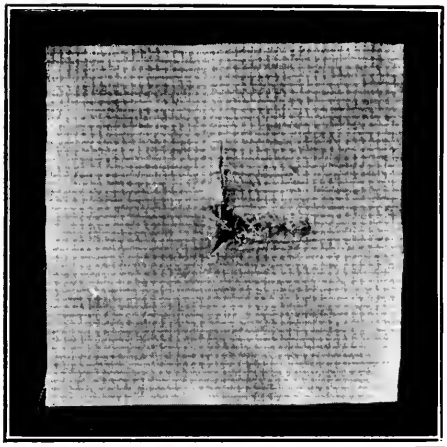


Figure 54.

Figure 54 shows a hole torn in a piece of cloth as it might be snagged in a garment; Figure 55 shows the torn portion cut away to a strong place in the material. The opening in this case is cut about square; Figure 56 shows the completed patch in which you will notice the checks in the patch exactly match the checks in the material.

To set-on such a patch, first cut away the frayed edges, then make a small diagonal cut into each corner of the open square and turn back the edges about ¼″ all the way round (turning the material on the thread). Be sure that no raw edges are left at any of the corners. Place the right side of the patch on the under side of the opening, seeing that the figures in the patch exactly match the figures in the material. Pin the edges of the opening to the patch in several places, baste carefully with even basting (Par. 103) and

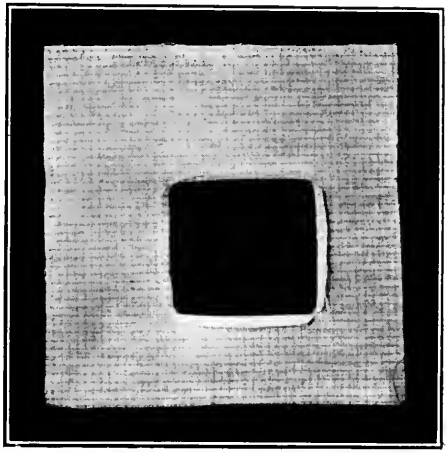


Figure 55.

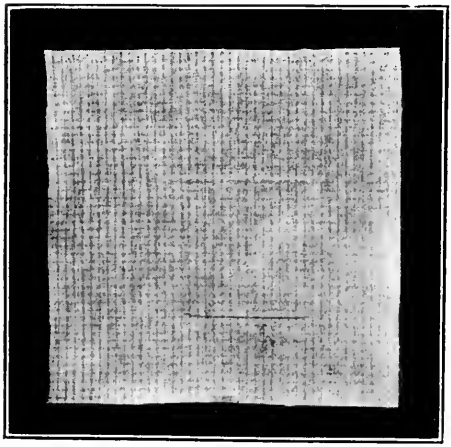


Figure 56.

sew with fine hemming stitches (Par. 114). (A patch on a kitchen apron or a garment that receives a great deal of hard wear might be stitched along this edge with the sewing machine.)

To finish the wrong side of the patch (as the outline of the edges will show on the right side, trim them evenly), turn under the raw edges on a thread all the way around; baste in position; hem neatly in place. Remove the bastings and press the patch.

## OVERHAND OR SET-IN PATCH.

**Paragraph 150.** The overhand, or set-in, patch consists of a piece of material (with its raw edges folded back on all sides) set into another piece of material.

To make this patch, cut away all of the worn material, preferably along the warp and woof threads, leaving an oblong or square opening. Select a piece of material for the patch as nearly as possible like the garment to be patched. Match the design carefully, laying the patch on the wrong side of the

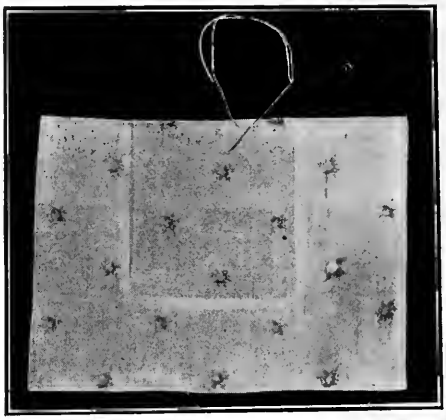


Figure 57.

Figure 58.

material with the right side turned toward the right side of the material. Make small diagonal cuts in the corners of the hole and turn the edges back on a thread about ¼″ all around the opening. Turn back the material along one edge of the patch (follow a thread if possible), where the design exactly matches the design in the torn place. Beginning a little way from one corner, overhand the edge of the patch and the edge of the opening together with very shallow stitches as in Figure 57; sew well into the corner, then turning the material half way round, fold the second edge of the patch to match the figure along the second edge of the opening and overhand along this edge as you did the first. Continue folding the patch and overhanding the edges together until all four sides of the opening have been overhanded to the patch, as in Figure 58.

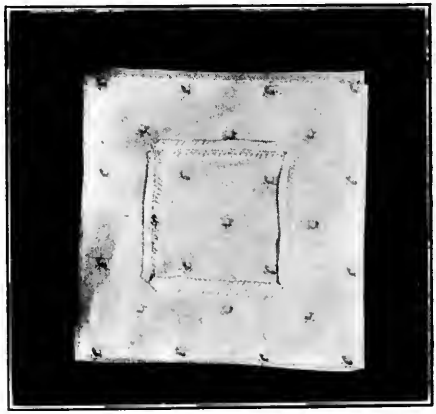


Figure 59.

The patch may be overhanded on the wrong side, but this method makes it much harder to match the figures. The under side of the patch should be finished neatly. To do this trim the under edges of the material until they are exactly parallel and about ¼" wide. Overcast all the edges with neat overcasting stitches (Par. 113). See Figure 59.

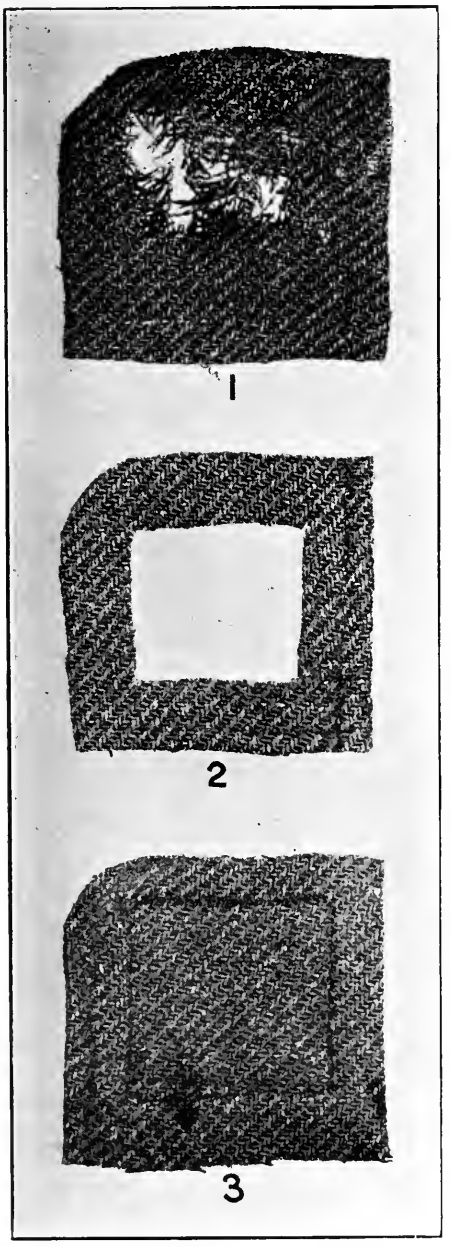



Figure 60.

This patch is not as strong and serviceable as a set-on patch, for it is joined to the opening with only one seam and the corners are held merely by a single thread. It may be used very satisfactorily, however, on thin goods like lawn, organdie, dimity or other very light materials in garments which are laundered only occasionally.

## THE WOOLEN PATCH.

**Paragraph 151.** The material with the hole in it, as shown in No. 1, Figure 60, is a part of a boy's pocket which had worn through because of the load of marbles carried in it. The patch used to mend it is made the same as the hemmed patch previously described, except that the wrong side is catch stitched (Par. 120) in place without turning in the raw edges. The material is cut away to a strong place, as shown in No. 2, Figure 60, then a patch which matches the material as nearly as possible is basted under the hole. The diagonal stripes of the material should be matched carefully, the corners of the open-

ing cut in slightly, the edges turned in, basted and hemmed in place. To finish the wrong side of the patch, trim the edges about ¾" from the hole and without turning under the raw edges, catch stitch them in place. In patching the seat or knees of a boy's trousers, or any place where there is likely to be considerable hard wear, it may be desirable to let the edges of the patch extend farther beyond the hole. If the material in the patch ravels easily, the edges may be turned under, and hemmed down. On material which does not ravel easily the patch may be basted on the wrong side of the material and the raw edges of the hole darned smoothly onto the patch; the wrong side of the patch is then finished as already described.

The woolen patch is used in mending holes worn or torn in woolen garments in such a way that they cannot be darned, or mended satisfactorily with mending tissue.

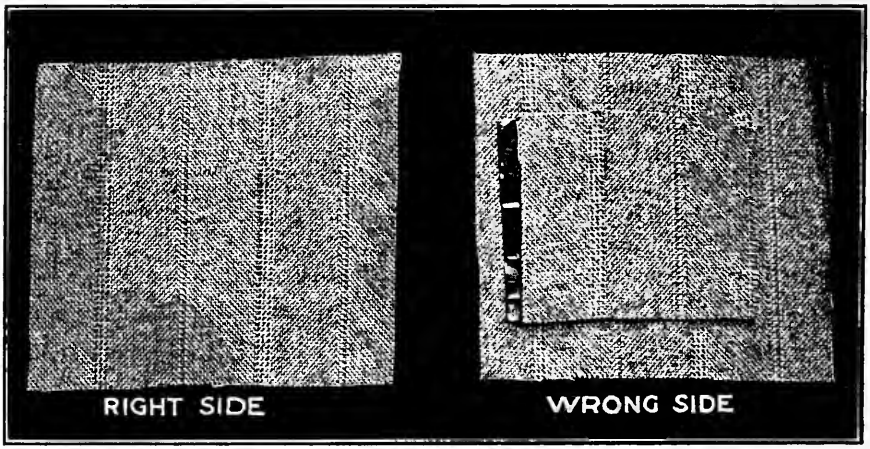



Figure 61.

MENDING WOOLEN GOODS WITH TISSUE.

**Paragraph 152.** When a woolen garment is torn and the edges are not badly frayed, and none of the material is out and gone, it may be mended very satisfactorily with mending tissue, a rubber-like material used by tailors. To mend the tear, turn the garment to the wrong side, place the mending tissue over the hole so it completely covers it and extends at least 1" beyond the edge of the hole on all sides; lay a patch the same size as the mending tissue over it as shown in wrong side view, Figure 61. As the patch does not show, it is not necessary to match the figures or even the material in the garment. (The mending tissue has been allowed to extend from under the patch merely to show that it is there, this is not necessary in doing the work). Set

an iron (hot enough to melt the mending tissue, but not hot enough to scorch the material) on the patch; hold it there (perfectly still) a short time, turn the garment right side out and examine the repaired spot, it should be unnoticeable as shown in the right side view, Figure 61.

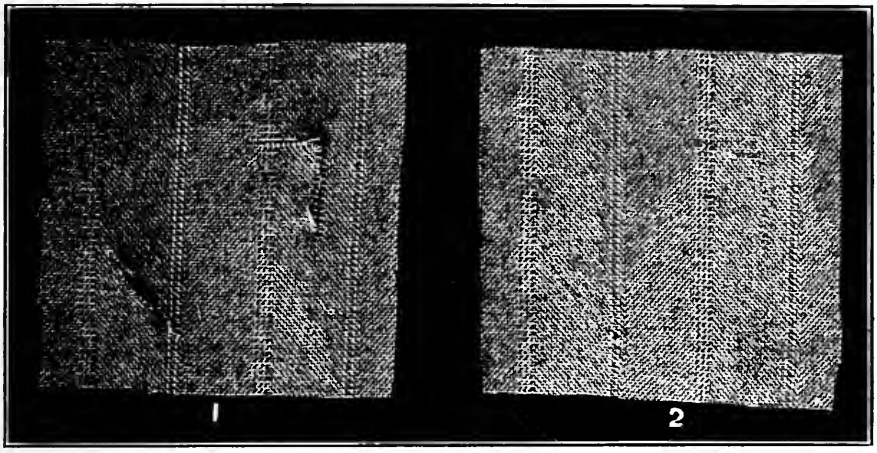



Figure 62.

## DARNING WOOLEN GOODS.

**Paragraph 153.** Oftentimes a tear in a garment can be darned more satisfactorily than it can be patched. No. 1, Figure 62, shows a three-cornered and a diagonal tear in a piece of woolen goods. No. 2, Figure 62, shows the same piece with the holes repaired by darning. In this kind of work a tear may be darned with thread raveled from the edge of a piece of the material (if it is strong enough) or with silk thread to match.

To darn a straight tear, begin about ½" away and sew across it with fine running stitches (Par. 106) concealed in the cloth as much as possible; continue to sew about ½" on the opposite edge following the weave of the cloth (sew over one edge and under the other). Inserting the needle very close to the last stitch, make a second row of running stitches very close to, and parallel with, the first row, going over the edge of the tear where you went under the first time. Continue in this manner until the tear is mended. Be careful not to draw the thread tight, as this will give a puckered appearance in the darn. If this work is carefully done it will be almost impossible to detect the darn. As a rule it is advisable to lay a piece of material (the same as the goods in the garment) on the under side of the tear before darning; it may be caught in place with the darning stitches thus making the darn more substantial. The raw edges of the patch may be catch stitched (Par. 120) in place or trimmed close to the darning.

## DARNING A STOCKING.

**Paragraph 154.** Stockings should be repaired as soon as a small hole appears in them, as a small hole is easily darned but a large one presents a difficult task. Ordinary darning cotton is used to darn lisle and all kinds of cotton stockings. A finer mercerized darning cotton is used for silk hose. Figure 63 shows a ragged hole in a piece of stocking as it might be made by ordinary wear. Figure 64 shows this hole trimmed ready to be darned; you will notice that the ragged edges have been cut away.

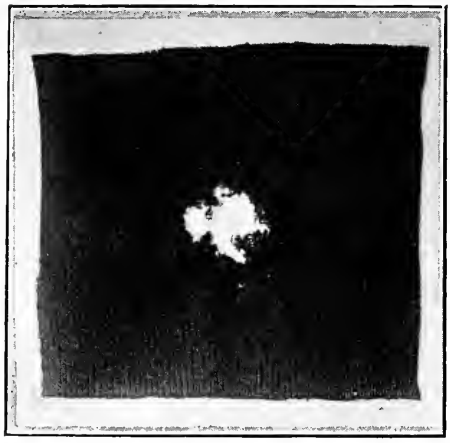


Figure 63.

After the ragged edges have been trimmed away as much as necessary, place the darner (an egg-shaped wooden ball or cardboard) under the hole and lay all the threads in one direction (shown in Figure 65) as follows: Beginning about $\frac{1}{2}$" from the opening, take a few running stitches in the stocking, making the last stitch come over the edge of the hole; take a long stitch across the opening on the opposite edge continuing with running stitches in the stocking about $\frac{1}{2}$" beyond the hole. Inserting the needle very close to the last running stitch make another row of stitches parallel with the first in just the same way (be careful not to draw the stitches tight enough to give a puckered appearance to the darn). Continue reenforcing the edge and running long threads across the opening until it is filled with threads as illustrated. Insert the needle at right angles to these threads, weave under one thread, over one thread across the threads first put in, taking a few running stitches into the edge beyond. To return, insert the needle very close to the

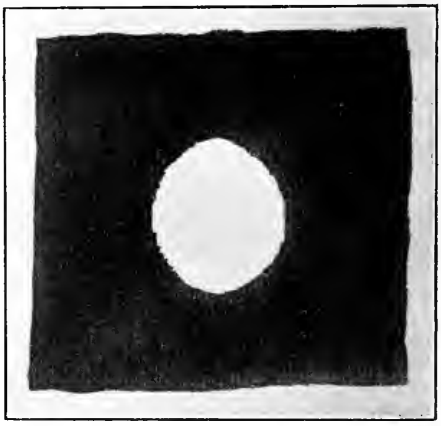


Figure 64.

last stitch, take a few running stitches to the edge of the hole, weave back across as you did before. Continue weaving back and forth until the hole is filled with woven threads. In a very neat darn every thread is properly woven and the work is smooth and even without any puckering. This gives the hole the appearance of woven cloth as shown in the lower portion of Figure 65.

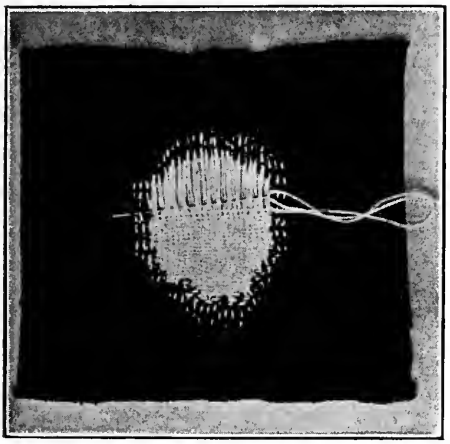


Figure 65.

NOTE: In this illustration white darning cotton was used in order that the stitches might show distinctly. In actual work use thread to match the stocking.

Where a ribbed stocking has a run in it, it may be repaired by sewing over and over the run with thread to match. A silk stocking may have the dropped stitch crocheted back in place. A large hole in the knee of a child's stocking may be repaired with a hemmed patch (Par. 149) instead of a darn.

## CROCHETED CHAIN STITCH.

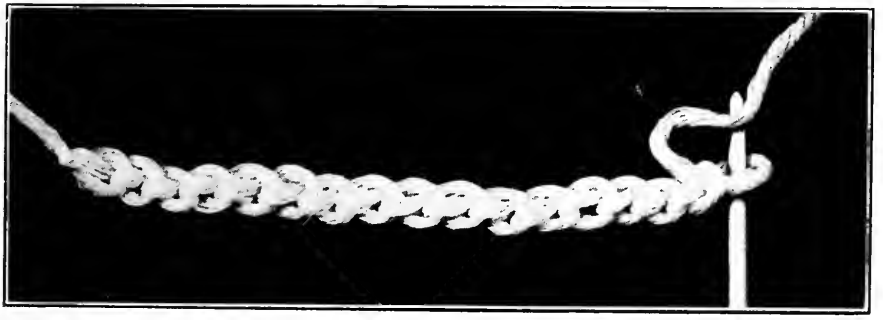


Figure 66.

**Paragraph 155.** The crocheted chain stitch is the foundation stitch in most crochet work. It consists of a series of loops drawn through each other in a continuous chain. The chain stitches in Figure 66, are made of yarn with a bone crochet hook. To begin the chain stitch tie an ordinary slip knot in the end of the yarn; insert the end of the hook in the loop and draw it down tight on the hook. With the crochet hook still in the loop, push the hook forward

and catch it around the loose strand of yarn (see Figure 66) and draw another loop through the one already on the hook. Continue drawing a new loop through the last one made until the chain of stitches is as long as desired. (ch. st. is the abbreviation used in working directions for chain stitch; l. is the abbreviation used for loop).

Linen, cotton thread, or wool yarn are used in crocheting. A small steel hook is used for thread, a bone or amber hook for yarn. The directions given here for crocheting are very elementary. More detailed instruction, with a great variety of patterns, can be found in books dealing especially with crocheting.

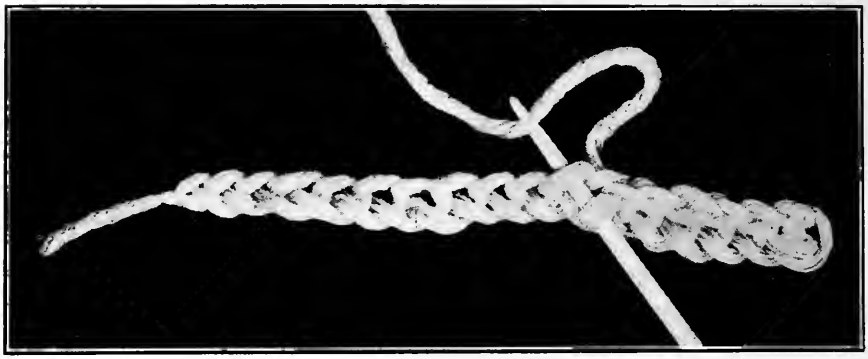


Figure 67.

## SLIP STITCH CROCHET.

**Paragraph 156.** The slip stitch, which interlocks other crochet stitches, is made by passing a hook through a completed loop and drawing the yarn through that loop before drawing it through the loop on the hook. The slip stitch in Figure 67 is made of yarn with a bone hook. First crochet a chain as long as desired, then go back over it, picking up each stitch and making a parallel line of chain stitches with all the stitches interlocked. To do this, hold the last loop of the chain stitch on the hook, insert the point of the hook through the next loop in the chain, and catching the yarn, as in Figure 67, draw it through the completed loop of the chain stitch and continue drawing it until it also passes through the loop which is on the hook. This forms a new loop on the hook; draw this loop tight and inserting the hook through the next completed stitch, repeat the process until you have made the number of stitches desired. The abbreviation for the slip stitch is sl. st.

This stitch is used in filet work, or any place where a solid crochet effect is desired and in fastening other crochet stitches in place.

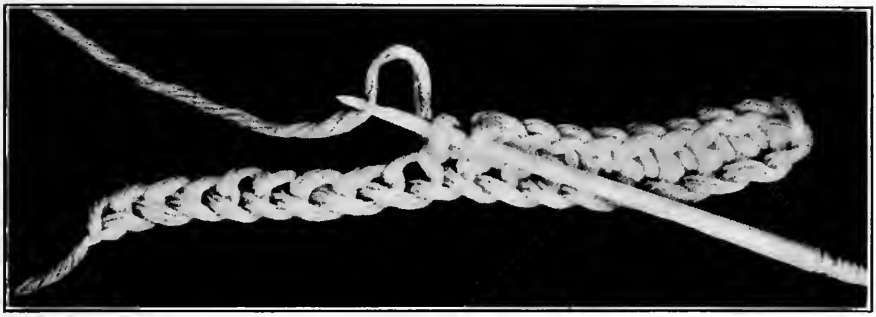


Figure 68.

## DOUBLE CROCHET.

**Paragraph 157.** This stitch consists of a loop of yarn or thread drawn through a chain stitch forming two loops on the hook through which another loop is drawn. To do this, make the chain as long as desired, then crocheting back over the chain, insert the point of the hook through the next loop in the chain; draw a loop of loose yarn through this chain stitch, thus forming two loops on the hook. Catch the hook in the loose strand of yarn again, as in Figure 68, and draw another loop through the two loops on the hook, forming a new loop to begin the next double crochet. Continue as far as desired. The abbreviation for double crochet is d. c. This stitch is used in a great many kinds of crochet.

## TREBLE CROCHET.

**Paragraph 158.** In treble crochet, there are three loops on the hook at one time instead of two loops, as in double crochet. These loops are drawn off the hook in groups of two. To make the treble crochet, chain stitch as far as desired, then working back over the chain stitch with the last loop of the chain on the hook, wrap the loose strand of yarn around the hook once. Insert the hook in the next loop of the chain and catching it in the loose strand of yarn draw a loop through the chain stitch, thus forming three loops on the hook; draw the thread just caught through the first two loops on the hook; this will leave two loops on the hook. Draw another loop of the yarn

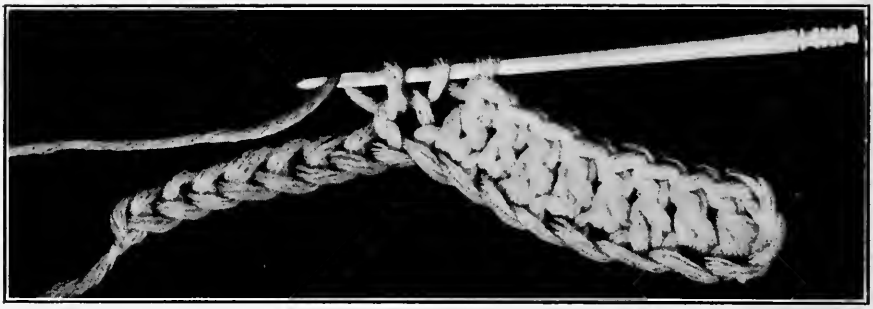


Figure 69.

through these two loops, leaving one loop on the hook ready to begin the next treble crochet. See Figure 69. Continue as far as desired.

This stitch is used in crocheting where a wide stitch is desired, as in scallops. A half treble crochet is made by wrapping two threads around the hook, making four loops on the hook at one time. These loops are taken off the hook in groups of two with three stitches instead of two, as in treble crochet.

## PLACKETS.

**Paragraph 159.** A placket is an opening left in a garment for convenience in putting it on, the raw edges being finished to keep it from tearing or raveling. Plackets are made in skirts, in the bottom of men's shirt sleeves and in the sleeves of ladies' tailored waists, for convenience in laundering.

A skirt placket should be sufficiently long to allow the skirt to slip easily over the head. As a rule, 9″ to 12″ are allowed, depending on the size of the person wearing the skirt and the fullness of the skirt, that is, the smaller the person or the narrower the skirt, the shorter the placket may be. Generally in a skirt, the upper end of a seam or pleat is left open for the placket, although in a gathered skirt or the bottom of a sleeve the opening is usually cut in the material. When the placket finishes the opening at the top of a seam, or pleat, it should appear to be a continuation of the same. A placket should open from right to left. It is usually held together with hooks and eyes, or snaps, the hooks and small parts of the snaps being sewed on the right side, the eyes and large parts of the snaps on the left, or under side.

## HEMMED PLACKET.

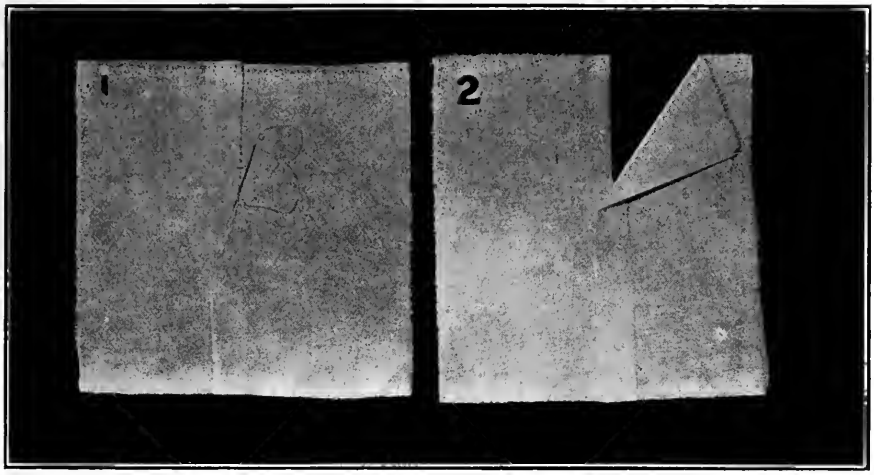



Figure 70.

**Paragraph 160.** The hemmed placket consists of a lengthwise opening finished with a wide hem on the right edge lapped over the left edge which is finished with a narrow hem. To make this placket (Par. 159), if there is no opening, make a cut the length desired being careful to cut on a thread. After the opening is made, lap the right-hand edge over the left-hand edge about ¾″ and crease the fold formed. Turn in the raw edge, forming a hem about ⅝″ wide; baste with even basting and sew in place with the hemming stitch (Par. 114). The under side of the placket is simply a narrow hem turned toward the wrong side of the cloth. Make this hem about 3/16″ wide at the top and about 1″ from the bottom of the placket; begin to narrow it down to the fine point shown at the bottom of the hem as in No. 1, Figure 70. To finish the bottom of the placket, turn the garment right side out and sew across the bottom of the hems with two parallel rows of backstitching, or machine stitching. No. 2 shows the finished placket. It is usually unnecessary to sew fastenings on this style of placket, as there is but little strain on it

This placket is used in a gathered skirt, principally in children's dresses or in night gowns made with a yoke.

## BOUND PLACKET.

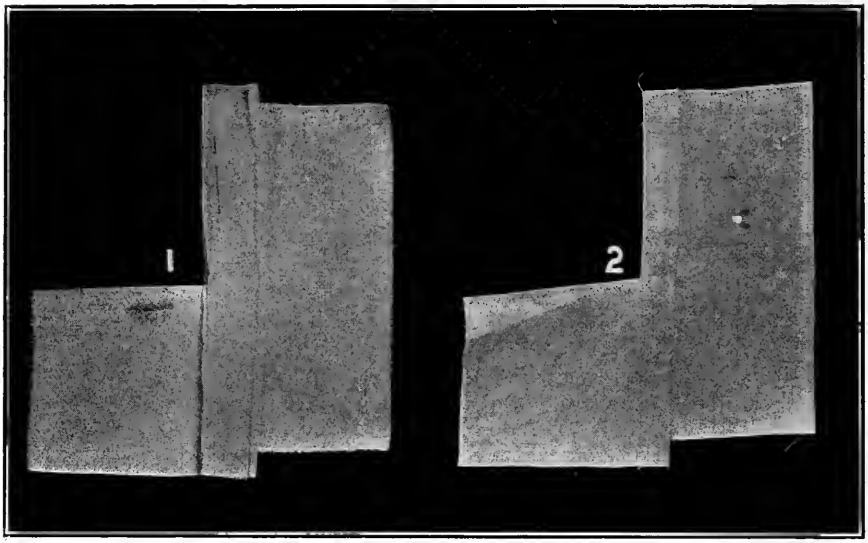



Figure 71.

**Paragraph 161.** The bound placket (Par. 159) consists of one strip of material the same as the garment, which is sewed on the placket opening double, in such a way as to bind the raw edges. To make it, cut a strip of material like the garment 2″ wide and a trifle longer than twice the length of the opening left at the top of the seam. Lay the right side of the strip on the right side of the material with the long edge even with the edge of the opening. If the placket is made at the end of a French seam, cut almost across the top of the seam, being very careful not to cut too far. Baste the edge of the strip to the edge of the opening making the end of the stitching in the seam just touch the line on which the placket is to be stitched. (No. 1, Figure 71, shows the strip basted in place.) When you sew across the top of the seam the needle should barely catch the edge of the cloth at the seam. On an overcast or plain seam it is often necessary to drop the edge of the binding strip below the edge of the placket opening, beginning about 1″ each side of the seam in order to keep the stitching even on the strip and still catch in the end of the seam. If too much of the cloth at the seam is sewed into the binding strip, the bottom of the placket will pucker. Continue to baste the strip around the opening, running the two edges together again, if necessary. Stitch in place or sew on by hand with the combination

stitch (Par. 108). Turn the edge of the strip over about ⅛″ toward the wrong side (see No. 1, Figure 71), then fold it over again until the edge lies just over the line of stitching. Hem neatly in place, or stitch on the sewing machine. As it is difficult to stitch this edge so that both sides will look equally well, when the last turning of the binding strip is stitched in place by machine, instead of by hand, the seams are generally turned toward the right side. Trim the top of the strip even with the top of the skirt. No. 2 in Figure 71, shows the completed placket open.

## EXTENSION PLACKET.

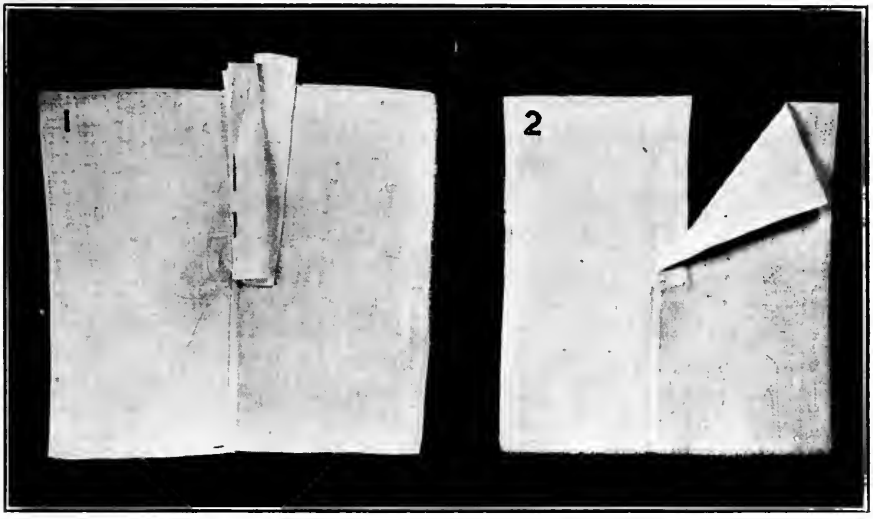



Figure 72.

**Paragraph 162.** The extension placket (Par. 159) consists of two narrow strips of material of the same goods as the garment in which the placket is to be made. One strip which is twice as wide as the first, is used to face the upper edge of the opening; the other is used to make an extension on the under edge of the placket. The seam should be left unsewed the desired distance at the top of the garment.

To make the placket, first cut one lengthwise strip ⅞″ wide, about 1″ longer than the opening, to face the upper edge. Cut the second lengthwise strip 1½″ wide, the same length as the opening plus 1″ for the extension under the edge of the opening.

To put on the upper facing, lay the right side of the ⅞″ strip on the right side of the skirt, with the edge even with the edge of the

opening, allowing the top to extend slightly above it. Baste with even basting (Par. 103) and stitch in place with ¼″ seam, being careful to have this seam in an exact line with the stitching in the seam of the skirt. Turn the long edge of the facing under ⅛″ and turn under the bottom as much as is necessary to make it even with the top of the seam. Baste with even basting and hem in place (Par. 114), or, if the placket is made on an under garment, it may be stitched on the sewing machine. No. 1, in Figure 72, shows the facing and the extension piece partially basted.

To set on the extension piece, lay the right side of the 1½″ strip on the right side of the material allowing it to extend slightly above the top with the edge even with the long edge of the opening. Turn up the bottom end until it is exactly even with the facing on the upper edge of the opening. Sew the two edges together (with machine stitching or the running stitch, Par. 106), with a ¼″ seam, which should continue the line of stitching in the seam of the skirt. Turn the extension piece back even with the stitching on the wrong side, first turning the lower edge in about ¼″. Baste carefully in place and hem down by hand, or stitch on the right side, with the sewing machine if the skirt is an undergarment. Overhand the bottom edge of the extension piece to the bottom edge of the facing, and trim the top even with the skirt. Turn the garment right side out and stitch across the bottom of the placket pieces with two parallel rows of machine stitching, or backstitching (Chap. II, Par. 107). No. 2 in Figure 72 shows the right side of the completed placket.

## FACED PLACKET.

**Paragraph 163.** The faced placket (Par. 159) is a combination of the hemmed and extension plackets, the upper, or right edge of the opening being turned under in a hem, or faced back with silk or percaline, while the under, or left edge is finished with a double or faced strip extending under the upper edge. In making this placket, finish the upper or right edge first by folding under the material along its edge so it forms an exact line with the edge of the material in the remainder of the seam, and continue any stitching that appears in the seam. Baste along the fold with uneven basting (Par. 104), trim it down to 1″ in width and if the material is light weight, finish the raw edge by turning it under, basting and hemming it in place, using very fine hemming stitches, which may be placed about ¼″ apart (the stitches should scarcely show on the right side of the material); or if the material is of heavier weight, the edge may be finished with overcasting, blanket stitching, bias tape or binding

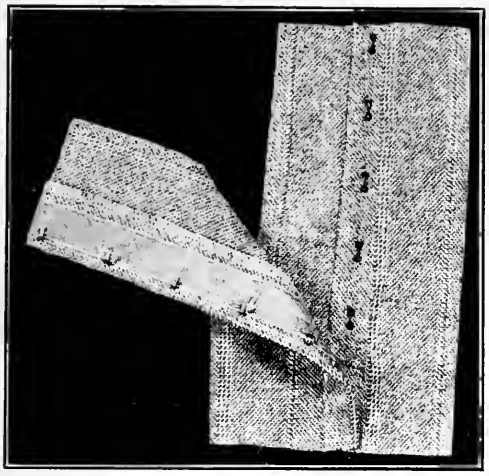


Figure 73.

ribbon. When the placket is completed, the hooks are sewed on about ¼″ from the edge. The ends of the hooks may be covered as in Figure 73, by placing a piece of binding ribbon, or mercerized dress braid over them and hemming it down on the edges.

To finish the left or under side of the placket, put on an extension piece the same as in the extension placket (Par. 162), or cut a piece of material and a strip of lining or silk with which to face it, making each 1½″ wide and at least ¼″ longer than the opening. Lay the right side of the strip of material on the right side of the skirt, baste and sew to the edge of the opening with a ¼″ seam, making this seam come in direct line with the skirt seam (trim off the edge of the opening if necessary). Press open the seam with the fingers and face this strip with the lining by stitching the edges together, turning the facing under and hemming it to the under side of the material where the extension piece is stitched on. If the placket comes under a pleat it is necessary to allow this facing to extend beyond this stitching to make it come under the eyes when they are sewed on. Then turn in the edges at the bottom, baste them together and stitch around the bottom and the other edges with machine stitching. Sew on the eyes opposite the hooks.

This placket is used on silk or wool goods. It is especially desirable to use where a tuck or pleat finishes the seam.

## SEWING ON MACHINE.

**Paragraph 164.** As the sewing machine is a great time saver, every girl should know how to use it. Before trying to sew on the machine you should study the general directions that are given in the book which accompanies the machine. Do not try to learn to use any special attachments until you have learned to use the machine for ordinary work.

You should be able to thread the machine correctly, to oil it, to adjust the tensions and the length of the stitch. Learn to tread the

machine evenly, turning the wheel in the right direction. Before stitching on a garment, it is advisable to practice stitching on a piece of striped material, using the stripes as a guide. Be very careful to keep the fingers from under the needle.

Hold the material which you are sewing smooth and flat, with the bulk of it on the table of the sewing machine. Do not pull the work under the presser foot, but let the feed of the machine work it through. If the feed of the machine does not do this properly, it probably needs to be raised. (It is sometimes necessary to pull the material slightly when sewing over a heavy seam.)

When stitching hems, the edges of bias tape, or bands, stitch very close to the edge. When stitching basted seams, sew just outside of the basting threads as it is difficult to remove the bastings after you have stitched through them.

Remember that a sewing machine, like any other machine, will last longer and do better work if it is kept clean and well oiled. If it becomes gummed, oil it with kerosene, run it rapidly, wipe off all the kerosene and oil it with sewing machine oil using only a drop in each place where it is needed (be careful to use a good grade of oil); then wipe the oil from the needle and sew through a piece of scrap material (without having the machine threaded) until the oil ceases to soil it.

## CHAPTER III

# CARE, REPAIRING, CLEANING AND PRESSING OF CLOTHING

THERE probably never was a time in the history of civilization when so much attention was given to the matters of dress as in the present day. To be sure there have been periods in which the wealthy and royal classes were clad in extravagant finery, but during those same periods the peasants and laboring classes were known by their garb which was barely sufficient to protect them from the elements. In our modern civilization when so much thought is being given to efficiency in all lines of work, we are coming to realize that our consideration of efficient management should also apply to our habits of life. This is especially true in matters of clothing. Aside from the attributes of gentleness and kindness there is perhaps nothing which is so indicative of personality as ones clothing. This is sometimes interpreted by the superficial thinker to mean that costly clothing and striking effects are marks of good taste. However, this is not true. The really well dressed person is the one whose apparel does not detract from his personality. Clothing should not be designed to attract attention by its unusual or gaudy appearance. A fairly good quality of material neatly made up, well fitting, carefully pressed and always immaculate gives the impression of refinement and good judgment on the part of the wearer.

### CLOTHING AND PERSONALITY.

It is not unusual to hear the remark that Miss Blank always looks well dressed in whatever she puts on. If this is carefully analyzed you will find that Miss Blank's attractive appearance is many times due not so much to the expensiveness of the clothing she wears, as to the manner in which she cares for every detail of her dress, and to the impression of neatness and carefulness which her appearance conveys. It does not require expense to be clean, neat and well groomed. The opposite of these conditions is indicative of carelessness, neglect and a lack of culture. Many a person has been refused a position of responsibility on account of the marks of carelessness and lack of taste which were evident in the personal appearance.

### ECONOMY IN DRESS.

On every hand, we hear expressions relative to the high cost of

living and the unusual expense of the things required in daily life. While this is true, yet there are many ways in which economy may be practiced without depriving one of real necessities. Our present high cost of living is due, almost entirely, to an over development of people's wants; their needs remain the same as in generations gone-by. It is a wise person who can determine between his needs and his wants and can adjust this matter in due proportion to his financial income. By giving some thought and attention to matters of clothing much of the so-called necessary expense can be saved. It is not uncommon in many homes to find garments discarded for want of a little repair, or simply because they are not made according to the latest fashion. It is also common to find excellent clothes badly abused. Children and young people in particular are often thoughtless about the matter of caring for their clothing. Hats and caps should always be hung up, rather than carelessly thrown in the first convenient place. Wraps and coats should be hung on suitable hangers. This is especially important if these garments happen to be damp.

Perhaps you have noticed a fine overcoat with an ugly hump and wrinkle in the back just below the collar, indicating that it had been hung on a hook or a nail. Suitable hangers for coats and skirts are not expensive, in fact they are often given with the purchase of the suit. They can easily be made, however, by taking a piece of wooden hoop 16″ to 18″ long, wrapping it with cloth, covering it with cretonne or some other attractive material, and providing a piece of tape for a hanger. Any number of such hangers can be provided with but little work.

## CARE OF CLOTHING.

Ones bedroom should be provided with a good roomy wardrobe. Sometimes such wardrobes can not be had. This, however, is no excuse for neglecting to care for ones clothing. The dresser should serve the purpose of caring for some of the garments. A large dry goods box can easily be supplied to suit the need; it can be fitted with shelves and hangers at almost no expense. If properly covered with cretonne or some other attractive material and fitted with curtains, it will serve the purpose of the much needed wardrobe and will not be unattractive in the room.

The laundry bag should have its definite place and should receive all soiled clothes immediately. Because clothing is on its way to the laundry is no reason why it should be abused. A soiled garment may be damaged by bad treatment.

Clothing when removed at night should be carefully folded or

properly hung so as to keep it in good condition. Underclothes and in fact all garments that have been worn should be hung in such a way as to receive free circulation of air. It is not uncommon — particularly in a child's bedroom — to find the removed clothing either scattered about the floor or thrown in a heap, waiting to be worn the next day. Such treatment is not only very damaging to the clothing, but is detrimental to the health of the wearer.

## CARE OF CLOTHING BETWEEN SEASONS.

The care of the clothing between seasons is an important matter. Before clothing is laid away it should be very carefully brushed to remove all dust. Spots and stains (if there are any) should be removed and the clothing should be hung on a line exposed to plenty of fresh air and sunshine (unless the material is of such a nature that sunshine will damage it) in order to make sure that it is thoroughly clean before laying it away. Garments should be neatly folded and carefully packed away in drawers or boxes provided for the purpose. If one is fortunate enough to have a cedar chest, it will be particularly valuable in laying away the furs and woolen garments, for it will keep out the moths. Where one does not have a cedar chest, any tight fitting box may be used. A dry goods box or trunk will answer the purpose. Such a substitute can be made moth proof by lining it with tarred paper and putting some camphor gum or a few moth balls in with the clothing. Tobacco leaves are sometimes used for this purpose.

It is an excellent plan to remove garments from their packing occasionally and give them a thorough airing. The amount of attention given to the packing away of clothing will, of course, be governed somewhat by the value of the clothing, but any garment which is to be worn the following season should have careful attention.

## ALTERING GARMENTS.

It is frequently good economy to remodel a garment which has been left over from the previous season. This is especially true if the material in the garment is of a fine quality. Matters of readjusting sleeves, putting in new yokes, trimmings, and the like are so simple and yet so important in the appearance of the garment that they should have some attention. No specific rules can be given for altering garments, but a few general suggestions have been set forth throughout this text in the Suggestions for Home Application. This kind of work calls for considerable judgment, but if one will give thoughtful attention to the subject of altering, remodeling, retrimming

and the innumerable ways in which left-over clothing may be utilized, the results will be very gratifying.

## DYEING.

The matter of dyeing or coloring garments was given a great deal of attention by our grandmothers, but most of this class of work is now done by professionals. It is impossible to give specific directions for dyeing cloth; different kinds of materials require different treatment. Many different dyes, varying so widely in nature and use, have been made that it is best, if one expects to do any dyeing at home, to follow accurately the directions furnished with the package.

## CLEANING.

The subject of cleaning garments is a very broad one covering every line of work from that of the simple principles employed by the washerwoman to the most technical work done by the professional cleaner. Regardless of what the science of chemistry has taught us, the greatest cleaning agent known to the world is water. Without its use it would be impossible to keep our clothing in a condition suitable for wear. Although the use of hot water and soap is familiar to everyone, you will find it extremely interesting to talk with your mother relative to the treatment of different kinds of clothing in the laundering process.

## LAUNDERING COTTON OR LINEN.

The matter of laundry may seem perfectly simple when you see the great basket of clothing going to the weekly wash, however, if you will ask a few questions you will probably find that certain garments require special treatment. The process of laundering ordinary cotton material is perhaps the most simple. Cotton will stand almost any amount of hot water and soap. It is not damaged by boiling soap suds, in fact the boiling of white clothes has been a standard process for many years in home laundering.

## LAUNDERING COLORED GARMENTS.

Colored garments should not be laundered in the same water with the white clothes; they must be carefully treated to avoid fading or otherwise changing the colors. The treatment of delicate colors is too technical for this discussion; it requires an understanding of the chemical nature of dye materials to be able to prevent fading in some of them. Different substances, or mordants as they are called, are used to "set" or fix the colors so they will not fade. There are a

number of chemicals used for this purpose, but they are not commonly applied in the home laundry.

Common table salt dissolved in water is often successfully used to set the color in a new wash garment before putting it through the regular laundry process. Colored clothes should be dried in the shade for if exposed to the bright sunlight while drying there is great danger of the color being faded.

## LAUNDERING WOOL.

Wool is much more sensitive than cotton and for that reason wool garments can not undergo the same process of laundering through which the cotton materials are taken. On account of its peculiar scaly surfaced fibers, wool has a tendency to "felt," as has been explained elsewhere in this text. Extremely high or low temperature or strong alkali will bring about this felting process and thus destroy much of the soft elastic nature of wool. If an all-wool garment such as a sweater is wrung and twisted, in the manner in which cotton clothes are handled, there is great danger of giving it a hardened almost board-like nature. If such a woolen garment is hung out of doors on a very cold day, or if it is washed in strong alkali soap, or dipped in boiling water, or pressed with an extremely hot iron, the results will be very similar to those mentioned above. It is therefore recommended that wool be washed in moderately warm soft water with especially prepared wool soap (free from strong alkali). It should not be wrung, but the surplus water should be pressed out of it. It should then be hung in a room of moderate temperature and allowed to dry slowly. After such treatment wool garments will be soft, fluffy and elastic like new.

## REMOVING SPOTS AND STAINS.

The matter of removing spots, stains and various discolorations from garments is an extremely difficult one. In order to advise as to how a spot may be removed, it is necessary to know what caused the spot and also to understand the nature of the cloth. (Give the spot a hard brushing with a stiff brush to remove all dust and loose dirt). Where the nature of the spot is not definitely known it is a pretty good plan first to try moderately warm soft water and a mild wool soap. (Ivory soap has been recommended for this purpose). It is a good plan to place a clean white blotter under the spot, this will absorb the moisture; then work from the outside of the spot toward the center in order to avoid spreading it and making an ugly circle around the original spot. This in fact is the most difficult portion

of the work for unless the cleaning is carefully done the spot may be enlarged. If working on white material use a piece of white cloth to do the rubbing; if working on dark material a piece of dark cloth may be used. Select for this rubbing process some kind of cloth which will not leave lint. It is best to use water rather sparingly, but to use the soap freely; the soap can be gradually worked out of the material by continuing the rubbing with a clean rag and more water.

If soap and water will not remove the spot some other method must be tried. A number of different liquid preparations have been made for the purpose of removing spots, particularly from the finer materials like the worsteds and the woolens. There is, however, no liquid which can be recommended for all kinds of materials and all kinds of spots, as has been previously explained. If the spot is caused by grease of some kind, it can usually be removed with the soap and water process, or with gasoline.

Another liquid which is highly recommended, and is used by tailors, is a mixture of equal parts of ether, ammonia and (grain) alcohol. It should be mixed in a bottle so it can be well shaken before using. As it evaporates rapidly, it should be tightly corked when not in use.

Before applying this liquid to a spot on a fine garment first try a little of it on the wrong side on the surplus material in a seam, in order to determine whether the liquid will damage the color of the goods. It is never safe to apply any cleaning fluid on the right side of a fine garment until after you have tested it. There may be some chemical with which the cloth was colored that will be destroyed by the cleaning fluid, thus making a worse spot than the original. Apply the cleaning fluid in the manner described for the use of water and soap.

Tailors who have a great deal of cleaning to do make a convenient rubbing rag or "spotter" by rolling a strip of wooten cloth about 2½″ or 3″ wide into a tight roll and tying it. The ends of the roll furnish an excellent rubbing rag because it will absorb the dirt as it is dissolved by the cleaning fluid. Sometimes a small stiff brush is used to rub a spot. A brush is particularly serviceable if the spot is on a coarsely woven material. The three-part cleaning fluid recommended here will be serviceable not only in removing grease but also in dealing with a great many spots which can not be removed by gasoline. It is superior to gasoline because it will also remove dirt, carbon dust, and other impurities which may be contained in the grease. Gasoline is effective only on grease or oily substances.

## CAUTION.

In using gasoline or, in fact, any kind of cleaning liquid great care must be exercised to avoid explosions. Cleaning should never be done near a fire or a lighted lamp. In fact if the room is closed there should be no fire or lamp even in the same room where the cleaning is being done. You should never attempt to dry the material or your hands over a fire if they are moist with cleaning fluid. Gasoline, and in fact all cleaning fluids, are very inflammable and the greatest precaution must be used.

It is sometimes necessary to clean an entire garment, such as a silk waist, or a thin dainty wrap. This can be done by washing the entire garment in a vessel of gasoline allowing it to soak long enough to remove grease spots. Sometimes when an entire garment is to be wet it is well to mark the worst spots by sewing around them with a basting thread; this will enable one to select the spots when the garment is wet and give them special attention. A garment so washed in gasoline should be dried in the open air. In fact to avoid danger, all of this work should be done out of doors, if possible. The odor of gasoline will soon leave the garment if it is left in the fresh air. It is not advisable for inexperienced cleaners to attempt to wash a large padded garment such as a coat or overcoat in gasoline; it is better to deal simply with the soiled spots as previously explained.

Gasoline in which a garment has been cleaned may be poured into a tight fitting vessel such as a fruit jar or jug and kept for future use. The dirt and impurities washed out of the garment will soon settle to the bottom of the gasoline; the clean liquid can then be poured off and used again.

## A FEW OF THE MOST COMMON STAINS AND THEIR TREATMENT, ALPHABETICALLY ARRANGED.

1. **Blood Stains.** Blood stains can usually be removed by wetting with cold water, afterwards washing with luke warm water and soap. The addition of a little ammonia will assist. Hydrogen Peroxide to which a few drops of ammonia have been added will remove blood stains readily.

2. **Chocolate and Cocoa Stains.** Rub the spot with borax and soap, wash in cold water.

3. **Coffee Stains.** From ordinary wash goods spots of coffee and tea may be removed by pouring boiling water through the stained spots, afterwards washing with soap. If this does not prove effective, gasoline may be used to dissolve the stain. A few drops of ammonia added to the gasoline will make it more effective, if the color of the

garment will permit the action of ammonia. When the spot is completely absorbed the gasoline may be washed out with warm soapy water. Washing soda will often prove effective in removing stains of tea and coffee.

4. **Fruit Stains.** Most fruit stains can be removed from white material by the application of boiling water. Peach stain is not so easily removed as other fruit stains. It will generally require some sort of bleaching process. Stretch the fabric tightly over a bowl and pour the boiling water through it, allowing the water to fall from some distance. Hydrogen Peroxide with a little ammonia added will usually be effective. A little powdered borax rubbed on the stain when boiling water is being poured through will also assist in removing most fruit stains. If the stain is on an expensive colored garment it is safer to send it to a professional cleaner.

5. **Grass Stains.** Grass stains can usually be dissolved with milk. If this is not effective try alcohol or ammonia. Hydrogen Peroxide with the addition of a few drops of ammonia will be effective, although it should be carefully tested before applying to a fine garment of dainty color.

6. **Ink.** Ink spots are extremely difficult to remove due to the fact that so many different chemicals are used in the composition of ink. If one could know exactly of what the ink was composed, it would not be difficult to remove it. Most ink removers are so strong that they also remove the other color from the material. As most ink contains acid it can often be dissolved by application of an acid of some sort. Lemon juice and salt will usually be effective. Strong sour milk will sometimes give good results. If these remedies fail and if the garment is a very expensive one it should be entrusted only to the professional cleaner.

7. **Iron Rust.** Iron rust is a very common stain, but can be easily removed with acid. Hydrochloric (Muriatic) acid is most frequently used. A few drops of acid can be dropped on the spot with a medicine dropper or applied with a glass tube. The acid should be applied and the spot rinsed in water. This process should be repeated over and over until the spot disappears. The repeated dopping is very much better than allowing it to soak in the acid.

8. **Mildew.** Mildew can usually be removed by dampening the spot repeatedly and exposing it to strong sunlight. It may be necessary to use some soap solution in washing the spot. Sour milk, which contains considerable acid, is also effective in removing moulds and mildew stains.

9. **Milk Spots.** Cold water and pure white soap will most generally remove a milk spot. If this is not effective apply glycerine and

rub it with a stiff brush. When thoroughly soaked, wash it carefully with luke warm water and soap. Any stain made by milk or anything containing considerable protein should be treated with warm or luke warm water and soap. (A protein stain should not be cleaned with boiling water.) If stains caused by different fruit juices can not be removed by luke warm water they should be treated with boiling water.

10. **Oil.** Oil stain may generally be removed by washing with cold water and plenty of soap; as it is a protein stain it should not be treated with boiling water until after it has been thoroughly washed. If the soap is not effective the spot might be saturated with kerosene and allowed to soak. This will usually be effective.

11. **Paint.** Paint or varnish are usually rather difficult to remove. If the stain is taken when fresh it may usually be removed by dissolving with turpentine or gasoline. Either of these treatments will dissolve the oil and the colored matter can be brushed out when dry. After a paint stain has become thoroughly dry it is very difficult to remove and probably should be undertaken only by a professional.

12. **Scorch.** A scorched spot can be removed by dampening it and exposing it to bright sunlight. Of course the scorched spot can be removed only when it is very slight and the fiber of the goods is not seriously burned. There is no remedy if the material is badly burned.

13. **Tea Stains.** See No. 3 and follow same method.

14. **Unknown Stains.** The treatment of unknown stains is necessarily a matter of experimenting. One should try only the milder remedies first in order to avoid damaging the goods. A great many stains can be readily removed by being moistened and exposed to sunlight. This bleaching process should be used wherever possible for it is both cheap and safe. Never attempt to remove an unknown stain with a remover which is likely to damage the color of the garment, until the remover has been tested to make sure that it is perfectly safe.

15. **Varnish.** See No. 11 and follow same method.

## PRESSING.

Everyone is more or less familiar with the simple processes of ironing clothes for the purpose of making the surface smooth and attractive. While there is much that can be said regarding the treatment of different fabrics in ironing, yet most of this information can be acquired by talking with your mothers at home.

The subject of pressing garments is very important. As the term

is generally used it refers not to the common process of ironing connected with laundry work, but to the process of dealing with woolen and worsteds and other fine fabrics to bring them back to their original shape and appearance when new. In order to understand the matter of clothes pressing, it is well to think of the processes through which the woolen goods are taken at the factory. There are a great many different treatments given to fine fabrics to produce special finishes, but most of them include dampening the cloth (usually with steam) in order to soften the woolen fibers and make them perfectly pliable. The cloth is then stretched straight and smooth and held in this position until it becomes thoroughly dry. Different special finishes are also given whatever treatment is necessary to bring about the desired effects. Woolen material so dampened, stretched, and dried will retain its shape and smoothness for a long time.

In order to do home pressing properly, woolen materials must be taken through pretty much this same kind of treatment. As it is not convenient to steam a garment before pressing it, a simple way of getting the same results has been devised.

## GENERAL SUGGESTIONS FOR PRESSING.

Before beginning the actual pressing work on any garment all loose dust and dirt must be brushed out of the cloth, spots and stains must be completely removed by some of the methods already described. If dust and dirt are left in the material the steaming process may cause the cloth to look dingy.

Sometimes a garment has a shiny appearance which needs to be removed. There are a great many ways in which this can be dealt with. A hard brushing with a stiff brush will often prove effective. Sometimes it will be necessary to rub the spot lightly with very fine sand paper, other times such an effect can be removed by sponging the spots before finishing the pressing.

Any garments to be pressed should be laid perfectly straight and smooth in the desired shape. Pressing is sometimes done directly on the wrong side of material, this, however, is not a good practice for beginners. You should work on the right side according to the following directions.

A piece of wet cloth (a soft well worn piece of canvas or unbleached muslin is satisfactory) should be placed smoothly over the garment. This wet cloth should be covered with another perfectly dry piece of heavy material (a piece of canvas would be suitable for this purpose). The hot iron is then applied to the dry cloth. The

heat of the iron produces steam from the wet cloth and causes it to pass into the garment which is being pressed. The dry cloth on the top serves to hold the steam and thus forces it into the garment. In order to prevent wrinkling it is well to press with a straight downward pressure, as much as possible, rather than with a rubbing motion. The pressing cloths should be removed, and while the garment is soft and pliable from the dampness of the steam, it should be stretched, smoothed, or pulled into its proper shape. This is particularly true in pressing garments like men's trousers or a skirt which may be considerably out of shape. The damp cloth should be again applied and covered with a dry one; the pressing should continue either until the damp cloth is perfectly dry, or the damp one may be removed and the final pressing done with the dry one alone. The pressing should be continued until the garment is perfectly dry.

The most important point is to make sure that the garment is absolutely dry before the pressing ceases. If a garment is left damp, all the tiny fibers of the wool being soft and pliable, it will not hold its shape long. However, if the pressing is done until the material is absolutely dry, the garment will remain in fine condition for a long while.

## PRESSING EQUIPMENT.

Home Pressing Outfit.

No special equipment is required to do home pressing. The work may be done on an ordinary ironing board, although a table will usually be found more convenient. If a table is used it should be protected with several thicknesses of cloth or blanket covered with a piece of muslin. It should be of sufficient thickness to form a pad. The accompanying illustration shows the work being done on an ordinary kitchen table. You will notice that a very large iron is used. Such a large heavy iron is particularly desirable, however, if you do not have one the small flat iron with which the family ironing is done will be satisfactory.

A good stiff clothes brush, a brush broom, a bottle of cleaning liquid and a pan of water constitute about all the equipment necessary. On the rear of the table in this illustration you will see a pressing board. This is especially desirable in pressing garments like coats and vests for it is convenient in working around the shoulders, the collars and the sleeves as explained in a following illustration. For the pressing cloth you should be provided with a large piece of heavy unbleached muslin or a piece of toweling may be used.

## TO PRESS A PAIR OF TROUSERS.

Trousers are not difficult to press. They should first be carefully cleaned as already explained. One leg should be pressed at a time, the other being folded back out of the way. It is usually found more convenient to press the inside of the leg first then turn it over and press the opposite side of the same leg, always keeping the other leg folded back out of the way. Trouser legs should be so pressed that the inside and the outside seams come together. This will make a straight crease down the front and also down the back of each leg. Trouser legs should be pulled perfectly straight to remove the fullness or bagging tendency at the knee.

Lay the trousers flat on the table making sure that the seams are placed as above described. Wet one of the pressing cloths and lay it smoothly over this leg. Lay a dry pressing cloth over the wet one and apply the hot iron. It is well to remove both cloths and pull the leg straight and see that the seams are properly placed before completing the pressing. The material will be found very soft and pliable after the steam from the cloth has entered it. After getting a leg properly shaped and all wrinkles smoothed out, lay the pressing cloth again in position and continue the pressing.

The damp cloth may be removed and the work completed working with a dry cloth alone. Carefully turn the trouser leg over and press the opposite side of the same leg. The second leg should be

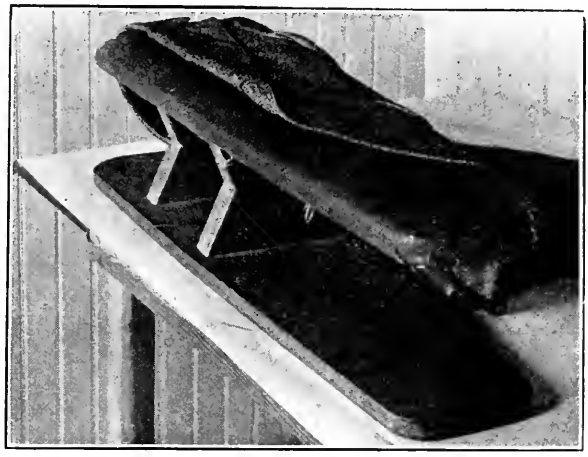
pressed exactly like the first. Do not forget to continue pressing until the garment is perfectly dry.

## PRESSING A VEST.

A vest is a very easy garment to press. It should be pressed on a pressing board in the manner shown in the illustration. If you do not have such a pressing board, it may be pressed on the corner of the table in a satisfactory manner. The process of pressing with one wet and one dry pressing cloth is the same as pressing the trousers.

## PRESSING A COAT.

A coat is much more difficult to press because of its irregular shape and heavy padding. A beginner should not undertake to press a coat, but should practice on some of the easier garments such as trousers, skirts or a vest. The accompanying illustration shows the position of the coat on the board ready for the lapel and the front to be pressed. The coat is then shifted about on the board to convenient positions for pressing the other parts.



Position for Pressing Lapel.

Position for Pressing Back.

The next illustration shows the position of the coat ready for the back to be pressed. A little experimenting and practice will enable you to find

a position in which you can press the different parts of the coat very satisfactorily. As a coat is heavier on account of the padding, it will require more time to press it thoroughly dry. All the while you are pressing a fine garment it is well to keep in mind the fact that it is very valuable and that a litle carelessness might ruin it by scorching.

You will find the pressing of clothing very interesting and it will be well worth your while to practice it in your home.

A moderately expensive suit of clothes kept clean and well pressed always gives a much better appearance than a very expensive suit which is more or less soiled and neglected. Much can be added to the life of a suit by the careful cleaning and pressing explained in this chapter.

## TO PRESS A WOOL DRESS.

The dress should be thoroughly dusted and all spots removed before pressing. To press a plain skirt, lay it over the ironing board, with the bottom of the skirt on the wide end of the board; stretch it smooth and place a piece of cloth wrung out of water over the skirt. Cover this piece with a dry piece of heavy cotton material (the second cloth may be omitted but the pressing is more easily done with it). Apply a hot iron with a straight downward pressure; iron until the skirt is well steamed, then remove the wet cloth and iron on the dry one until the material is dry. Continue this process until the entire skirt is pressed.

Before pressing a pleated skirt, baste the pleats in proper position, or stretch the skirt on the ironing board until the pleats are straight and pin them at the bottom. If the pleats are not basted, straighten and pin them as you continue to press the skirt.

A wool waist is usually pressed on the wrong side; it is dampened by rubbing a wet cloth over the wrong side of the material. (Be very careful not to scorch the material). In pressing a sleeve where no crease is desired turn it wrong side out, dampen by rubbing with wet cloth and press it over a magazine which has been rolled and slipped inside of the sleeve.

## TO PRESS A SILK GARMENT.

Silk is very susceptible to heat; therefore, in pressing silk garments care should always be taken to see that the iron is *warm*, rather than hot. Turn the garment wrong side out, and if necessary dampen it by rubbing a slightly dampened cloth over its surface, then press with a *warm* iron.

Wash silks and ribbons when washed should be rolled in a towel and allowed to remain there a while to remove the excess of

moisture; then they may be ironed by placing a cloth over them and pressing until the silk is partly dry, then remove the cloth, turn wrong side out and iron until perfectly dry.

You should experiment on some of your older and cheaper garments until you have become sufficiently acquainted with the methods of cleaning and pressing clothes to enable you to take good care of your garments; you can thus not only save considerable expense in matters of wearing apparel, but you will also convey the impression of carefulness and good taste in dress.

CHAPTER IV

# PATTERNS AND PATTERN DRAFTING

## GENERAL DISCUSSION.

JUST how much should be undertaken in the matter of pattern drafting in public school work has been a question of considerable discussion. There is no doubt that the technical consideration of the subject belongs to the vocational school; as it is usually taught it has little or no place in the average secondary or elementary school. This is the decision of most educators who have given the subject much thought. Their opinions have probably been formed largely on account of the manner in which the subject of pattern drafting has been presented. Too often the subject is approached with only one idea in mind, that of producing the most satisfactory pattern for a particular garment, with but little consideration of the underlying principle by which the pattern is constructed. In such teaching the making of the pattern is the desired end in itself rather than merely a means.

A great many patent methods have been devised for the laying out of patterns. They are accompanied by their own rules, squares, angles, and peculiar instruments for the development of curves, proportions, etc. Such purely mechanical effort is out of place in educational work. It is not desirable that the public schools should undertake to do much in pattern drafting as a professional subject. There are, however, a few points which can be intelligently approached and which, for that reason, should not be ignored.

Students who are studying sewing to the extent of garment making should certainly understand taking measures and applying those measures in laying out and constructing simple patterns.

In presenting the subject of pattern drafting and garment making there is always one almost insurmountable difficulty. With each change of season and, in fact, even oftener the styles vary so much that the particular cuts and proportions which were considered good taste at one period are soon cast aside as out of style.

Throughout this text it is the purpose not to cater to particular styles and fancies, but to present only fundamental principles which should form the basis of all styles. The human form is the same from generation to generation and therefore the essential principles involved in fitting the human form do not vary materially. These are the ideas which this discussion in pattern drafting attempts to present. Care has been exercised to avoid any hard-and-fast set of rules to be

followed mechanically for such procedure fails to develop independence of thought and judgment which should be brought to bear in every step. Pattern drafting will thus be treated not as an end in itself, but as a means toward a clear comprehension of the art of making garments.

Skillful dressmakers do not rely upon some memorized set of rules for drafting. They must be sufficiently in command of the subject to be able to make their own patterns intelligently, or to use commercially prepared patterns and to alter them and adapt them to the figure at hand and to the particular style to be presented. In setting forth any single set of rules for pattern drafting there is great danger of enslaving the student to the mere detail of the system rather than to give that student a broad conception of the function of the work which is necessary to the development of independent thinking. If a student develops a keenness of taste and appreciation, learns how to utilize commercial patterns, and how to adapt them to different figures and styles, from an educational standpoint the work must certainly be pronounced a success.

Freehand drawing is exceptionally beneficial in connection with this work. Students should learn to draw the various curves incident to pattern construction freehand rather than to attempt to follow definite or specific rules. After all it is a matter of developing the judgment which the work seeks to bring about. Any little girl who has ever attempted to make a doll dress has some appreciation of the necessity of a pattern. In fact there would be no better way of impressing the general function of patterns than to drape some cheap material or paper about a dress form, and then by freehand cutting remove the surplus parts and develop the material into a pattern which could be satisfactorily joined into a fitting garment. The problem of fitting the human form neatly and gracefully is always the problem to be considered when patterns are being developed.

It is sometimes thought that on account of the many changes brought about by styles — the fact that sleeves are sometimes large at the bottom while the next style may call for the fullness at the top — the skirts are sometimes full at the bottom and other times narrow — would make it impossible to present any definite instructions for drafting. Such is not the case for, as was previously set forth, the human form does not vary, therefore, the foundation plan upon which all patterns are drafted remains identical. The commercial companies that prepare patterns are able to use their foundations to develop whatever patterns are required to meet the passing styles.

In this discussion an effort is made to present a simple straight

line method whereby patterns for typical garments may be drafted. There are really only a very few general types or shapes of garments; for illustration, the waist represents the fundamental principles from which an almost innumerable host of modified garments have been devised; the variation in shapes of necks, collars, sleeves, shoulders, etc., etc., are but minor points in the *art* of waist making; the *scientific* principles — the foundation elements of the garment —are scarcely disturbed. For illustration, the pattern of the tailored waist makes no effort to follow any set style, for it can readily be appreciated that this drafting could not change from time to time so as to keep in line with the small variations in details which may be brought about in those garments. Definite instructions are, therefore, given for making a foundation waist pattern, and suggestions are offered showing how this foundation pattern may be altered to meet the variations of style.

The standard skirt is the type from which almost unlimited modifications are developed to suit the dictates of fancy; petticoats, under skirts, princess slips and all their kindred are outgrowths of the one foundation.

A skirt pattern is, therefore, presented in a manner similar to the waist pattern. Whether a skirt should be made of five, seven or any number of gores is a matter to be dictated by fashion, but the foundation principles upon which this skirt is constructed do not vary, therefore, in this discussion, directions are given for the drawing of a foundation skirt pattern. It can then be constructed of any number of gores, and made with any other minor details which fashion may dictate without violating any of the principles herein presented.

In each type garment presented in this chapter, an effort is made to carry out this same idea. From these type garments practically all of the common garments can be developed; this is explained somewhat in detail in connection with the presentation of each type pattern.

## EQUIPMENT FOR DRAFTING.

For drafting patterns according to the straight line method you should have the following equipment: one yard stick, pencil, tape measure, ruler, drafting paper (Manilla wrapping paper 30″ to 36″ wide; the wide paper is more desirable).

## TAKING MEASUREMENTS FOR A FOUNDATION SHIRT WAIST PATTERN.

The success of your pattern drafting will depend very greatly on the accuracy of your measurements. The measurements may be

taken over a thin waist, preferably with set-in sleeves. It is difficult to take the measurements accurately over a waist made with kimono sleeves, but if such a waist is worn when measurements are taken the shoulder seam and armhole should be indicated with a row of pins. Locate waist line by pinning a piece of tape, or a tape measure around the waist.

The following measurements are necessary in order to draft the shirt waist pattern illustrated:

**Neck.** A close measurement around the lower part of the neck.

**Shoulder.** The measurement from the base of the neck to the end of the shoulder.

**Depth of Armhole.** Locate the line for this measurement by pinning a tape measure around the body, close under the arms.

For **front** depth of armhole, measure from the base of the front of the neck to the top edge of the tape measure. Be careful that this measurement is not too long; it should be about 4″ to $5\frac{1}{2}$″.

For the **back** measurement, measure from bone at base of neck to top edge of tape measure. This measurement should be longer than the front measurement.

**Bust.** An easy measurement across the fullest part of the bust with the tape measure placed about 1″ below the armhole and elevated slightly in the back (stand behind the person to take the measurement); add 3″ for fullness.

**The Back Bust.** Measurement from one under-arm seam to the other across the back.

**The Front Bust.** The difference between the entire bust measurement and the back bust measurement.

**Under Arm.** Measurement from close under the arm down to the waist line indicated by the bottom edge of the tape measure.

**Length of Front.** Measurements from base of neck in front to waist line as indicated by the bottom edge of the tape measure.

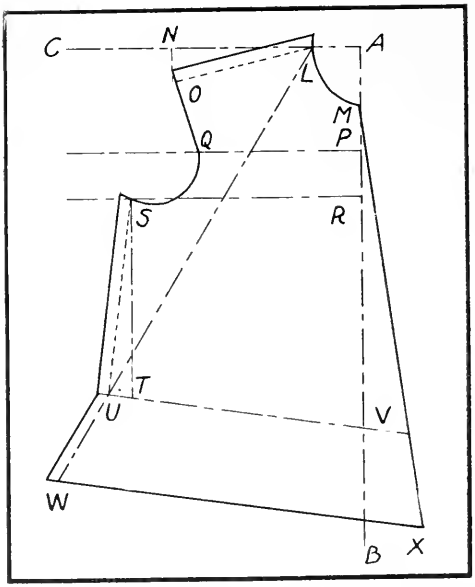
**The Length of the Back.** The measurement from the large bone at the back of the neck to the waist line indicated by the bottom edge of the tape measure.

**Width of Chest.** Measurement made 2″ below the base of the neck across the front of the body from the place where one arm joins the body to the same place on the other side.

**Waist Measure.** A tight measurement around the waist.

## DRAFTING A FOUNDATION SHIRT WAIST PATTERN.

### THE FRONT.




NOTE: You should make a careful study of the illustration given here, locating each point and thinking through every operation connected with making the pattern. Most students who have difficulty in drafting patterns can trace their unsatisfactory work to the habit of trying to follow directions blindly, without considering the reasons, or exercising judgment in the various steps.

You will also find it very profitable to secure a plain waist and skirt pattern of any reliable pattern company and study them piece by piece until you know in general about what shaped pieces you are attempting to draft.

As this pattern is drafted for only one-half the waist, you will use measurements for half of the chest and half of the front bust in drafting it.

For construction lines draw line AB 2″ from the right-hand edge of the paper; draw line AC at right angles to it.

**To Draft the Neck.** To lay out the neck at the shoulder, measure 2″ from point A on line AC and locate point L; to lay out the neck at the center front, measure down 2″ from point A on line AB for a neck measuring 12″ (increase this measurement $\frac{1}{8}$″ for each $\frac{1}{2}$″ increase in neck measure, for instance for a neck measuring 13″, measure 2¼″, etc.). This locates point M; connect points L and M with an easy inward curve as in the illustration.

**To Draft the Shoulder.** From point L, measure out on line AC the measurement for the shoulder, locating point N; drop a perpendicular line 1½″ (if the shoulder is very sloping drop this line 2″). Draw a line from point L through the end of the perpendicular line. (This is shown by a dotted line in the illustration.) Lay out shoulder measure on this line, measuring from point L, thus locating point O.

**To Draft the Armhole.** As the chest measure is taken 2″ below the base of the neck, locate the place for the chest line on the pattern by measuring down from point M 2″ on line AB; call this point P; from point P draw a line parallel to the line AC. Lay out one-half the chest measure on this line, locating point Q. To locate the under-arm seam and base of armhole, measure down the depth of front armseye from point M on line AB and locate point R; draw the line RS parallel with line AC and equal to one-half of front bust measure. Connect points OQ and S with a curved line, allowing it to drop ½″ below the line RS, as in illustration.

**To Draft Under-arm Seam.** From point S drop a line parallel to line AB the length of the under-arm measure and locate point T; measure 1″ to the left, locating point U, and draw a slanting line from point S through this point. Line US should equal length of under-arm measure.

The pattern should be made to extend about 4″ below the waist line, forming a tail, or skirt, as it is sometimes called. The under-arm seam must slant out below the waist to allow for extra size at the hips. To obtain the slant for this line, lay the yard stick so it touches the points L and U and draw the line UW 4″ long. For a person with extra large hips place yard stick on points M and U to draw the line UW. From point M measure down on line AB the measurement for length of front; locate point V. Draw line UTV (this is the waist line), extend it beyond line AB to the edge of the paper. For the bottom of the skirt, draw the line WX parallel to line UV, allowing it to extend to the edge of the paper.

To give extra fullness to the bottom of the waist, draw a slanting line from point M to point X.

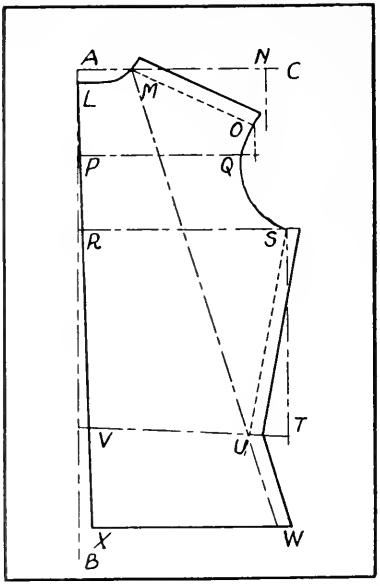
**To Draft the Seams.** Draw lines parallel with and ½″ outside of the shoulder and under-arm seam.

## THE BACK.

The back pattern also is drafted for only one-half the waist, therefore, you will use measurements for one-half the neck and back bust.

Draw a construction line AB parallel with the left edge of the paper; draw line AC perpendicular to it.

**To Draft the Neck.** To lay out the center back of the neck, from point A measure down on line AB ½″ for a neck measuring 12″ to 14″ (measure down ⅝″ for neck measuring 14″ or over); mark point L. To lay out the neck at the shoulder (the size of the neck on




the back of the waist should be ⅓ of the entire neck) measure out from point A on line AC ⅓ of ½ the neck measure. Mark this point M. Draw a curve connecting points L and M.

**To Draft Shoulder.** From point M on line AC, lay out the shoulder measure, locating point N; to make the slope on the shoulder, drop a perpendicular line from N 2¼″ for an ordinary shoulder (for a very sloping shoulder make this line 2½″ long). With a ruler on the end of this line, draw the slanting line MO, the length of the shoulder measure.

**To Draft Armhole.** On the line AB measure down one-half the depth of armhole measurement and locate point P. At point P draw a line parallel with line AC. From point O, drop a perpendicular to this line. As the armhole curves in slightly from the shoulder, measure in ¼″ locating point Q. To locate the bottom of the armhole and the top of the under-arm seam, measure down from point A on line AB the depth of armseye measurement and draw the line RS parallel with line AC, equal to one-half the back bust measurement. Connect points OQ and S with a curved line as in the illustration.

**To Draft Under-arm Seam.** From point S drop an indefinite perpendicular line. On this line from point S lay out the under-arm measurement and mark the point T. As the under-arm seam should slant in toward the center back at the waist line to remove fullness under the arm, measure in and up slightly from point T locating point U; draw a line from point S to point U. This will be the under-arm seam and should be the length of under-arm measurement.

To form the line for the center back, measure down from point A on line AB the length of back measure. One-half inch in from this point, locate point V; draw the line AV, allowing it to extend at least 4″ beyond point V. Draw the line VU for the waist line.

**To Draft Skirt of Waist.** To allow for the extra size over the hip, the under-arm seam must slant out below the waist line the same as for the front pattern. To draw this line, lay the yard stick on

points M and U and draw the line UW 4″ long. For an extra large hip place one end of the yard stick on point L instead of point M. Draw the line XW parallel with AC for the bottom of the waist.

**To Draft Seams.** Draw lines parallel with and ½″ outside of the shoulder and under-arm seams.

### DIRECTIONS FOR USING SHIRT WAIST PATTERN.

For a waist which is to be opened in the center front, lay the center back represented by the line AX on a lengthwise fold of the material, thus cutting the back in one piece. For a waist which is to be opened in the center back, lay the hems the width desired and place the center back of the pattern on the center of the hems.

As no allowance is made for finishing the hems on the center front of the pattern, the center opening of the waist may be finished as desired and the center front of the pattern represented by line MX may be placed in the line where the fastenings are to be sewed.

If a tucked waist is desired, the tucks may be laid in the material, the pattern placed over them and the waist line cut out the same as for a plain waist. If a yoke is desired, the shape may be marked with a pencil on the upper part of the pattern. Extra allowance should be made for seams along this edge when the waist is cut out. If fullness is desired in the waist below the yoke, lay a pleat in the material lengthwise, wide enough to allow for the fullness desired.

## ONE-PIECE FOUNDATION SLEEVE.

### MEASUREMENTS.

**Length of Arm from Shoulder to Wrist.** Measure from end of shoulder to the wrist.

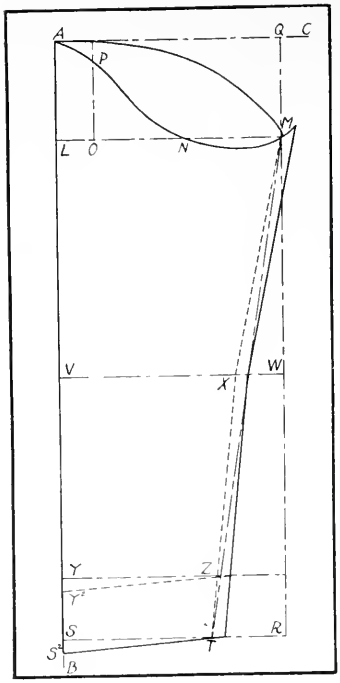
**Armhole.** Measurement around the arm where it joins the shoulder (an easy measure), about the size of the armhole of the waist.

**Shoulder to Elbow.** Measurement from the end of the shoulder to the bend in the elbow.

**The Hand.** With the thumb closed over the palm of the hand, take this measurement around the broadest part of the hand.

### DRAFTING THE SLEEVE PATTERN.

Study carefully the accompanying drawing. This pattern is to be drafted on a double fold of the paper; use the folded edge of the




paper for line AB; draw line AC at right angles to line AB.

**To Draft the Top of the Sleeve.** For a smooth fitting sleeve, 4″ is allowed for the height of the curve for the upper part of the sleeve; this measurement should be increased if the sleeve is made wide enough at the top to be gathered in the armhole of the waist.

Draw the line LM 4″ below and parallel with the line AC, making it equal to one-half the armhole measurement, plus ½″. To locate the point where the under-arm curve should cross this line, measure in from point M one-fifth of the armhole measurement and locate point N. To locate the point where the top curve of the sleeve should begin, measure from point M on line ML two-fifths the length of the armhole measurement and locate point O; erect a perpendicular line to line AC; measure down on this line ¾″ locating point P, which will aid in drawing the under-arm curve the right shape; draw line AM for the top curve and line APNM for the under-arm curve of the sleeve.

**To Draft the Remainder of the Sleeve.** Locate point S at the bottom of the sleeve by measuring down on line AB the length of the shoulder to wrist measurement. At point S draw a line at right angles to line AB. Draw the line QR parallel with and equal to line AS. To lay out the width of the sleeve at the bottom, measure in 2½″ to 3″ (depending on fullness desired) from point R on line SR, locating point T. Draw the line MT. To allow for the bending of the elbow, the bottom of the sleeve should be a trifle lower on line AB than at point T; ½″ from point S on line AB locate point S2; draw a slanting line from point S2 to point T. This forms the bottom of the sleeve which may be gathered into a narrow band to fit the wrist.

To shape the sleeve on the seam where the elbow bends in, measure down from point A on line AB the shoulder to elbow measurement; locate point V; from point V draw a line parallel with line AC, locating point W where it crosses line MT; measure in from point W on line VW ½″, locating point X; draw lines MX and XT. These lines form the under-arm seam on the sleeve.

If the cuff is to be used on the bottom of the sleeve, measure up from point S the width desired for the cuff and draw line YZ parallel to line ST. Measure down ½″ from point Y and locate point Y2; draw the slanting line Y2Z (a tailored cuff is made 2½″ wide, as a rule). The placket opening for tailored cuff may be cut on the line AB.

If this sleeve is to be fitted in at the wrist without a band, or cuff, line ST should be made equal to one-half the hand measurement.

To allow for a seam on the sleeve, draw lines parallel with, and ½″ outside of lines MX and TX. With the paper folded cut out the pattern on the heavy lines around the top curve, on the under-arm seam and the bottom of the sleeve. Open the pattern to cut out the under-arm curve.

**Laying Pattern on the Material.** Both sleeves may be cut out at one time by laying corresponding sides of the material together so you will have a sleeve for each arm, instead of two for one arm. Open the pattern and place line AB parallel with the warp thread of the material.

**Modification of the Sleeve Pattern.** The sleeve may be made full at the top by increasing the length of lines AL and LM. It may be made wider at the bottom by increasing the length of line SR. It may be made any length desired by drawing a line parallel with S2T any length desired on the sleeves. If tucks are desired, either crosswise or lengthwise of the sleeve, they may be made first, after which the sleeves may be cut out the same as a plain sleeve.

## DEVELOPING OTHER PATTERNS FROM THE SHIRT WAIST PATTERN.

### CORSET COVER.

A corset cover pattern may be developed from the shirt waist pattern in the following manner: For the front, measure up from the end of the shoulder line of the waist pattern one-third the length of the shoulder. Measure down from the base of the neck of the pattern 3″ or 4″ to the point desired for the top of the corset cover. Allow 2″ extra on front of pattern for fullness; connect top of front and shoulder with an inward curved line. Cut off the pattern at the waist line.

For the back of the corset cover measure up from the end of the shoulder line one-third the length of the shoulder; measure down from the center of the neck to the point desired for the top of corset cover; connect this point and shoulder with curved line. Cut off the pattern at the waist line.

## CHEMISE.

For the front of the chemise, measure up from the end of the shoulder of the shirt waist pattern one-third the length of the shoulder; measure down from the base of the neck of the waist pattern to the point desired for center front of neck of chemise, allowing 2″ on the center front for fullness; draw a curved line and connect the point marked for the top of the shoulder with the center front of the neck. Measure down from this point the length desired for the chemise. Continue the under-arm seam of the waist down the length desired for the chemise. Connect the center front of the bottom with the under-arm seam, allowing the line to curve up a little (about 1½″) for the bottom of the chemise.

For the back, measure down from the center back of the neck on the pattern to the point desired for the top of the chemise, allowing 2″ on the center back for fullness; measure up from the end of the shoulder seam one-third the length of the shoulder; draw the curve for the neck, connecting the shoulder and center back. Make the chemise the same length in the back as the front. From the perpendicular line at the under-arm seam in the shirt waist draft, measure out 1½″ at the waist line and draw the line for the side seam of the chemise through this point, making the seam as long as the seam on the front of the chemise. Lay the center front of the chemise pattern on a fold of the material when cutting it out. Do likewise when cutting out the back of the chemise.

## NIGHTGOWN.

A nightgown pattern may be developed from the shirt waist pattern in the same manner as suggested for the chemise, except that the nightgown is made long enough to touch the floor. When the length is laid out on the center front a line is drawn perpendicular to it at the bottom and one-fourth the desired width of the nightgown is measured out on this line. This point is connected with the top of the under-arm seam of the waist. The back of the nightgown is laid out in the same manner.

## SUGGESTIONS FOR FITTING WAIST.

Put on the waist right side out and pin it together. Place a tape measure, or piece of cotton tape over the garment at the waist line and adjust the fullness at the bottom of the waist. If the shoulder seam lies straight along the top of the shoulder from the base of the neck to the end of the shoulder, if the under-arm seam runs from the center of the under-arm to the waist line slanting a trifle toward the

back and the waist is free from wrinkles of any kind with sufficient fullness across the bust, your waist will need no alterations.

If the waist wrinkles from the neck to the bottom of the armhole, the shoulder seam slopes too much. Re-pin it, making the seam narrower at the end of the shoulder.

If the waist wrinkles crosswise at the top of the back, or front, it should be altered at the neck and shoulder; cut out the neck a trifle (it is a good plan to make short crosswise cuts across the curve of the neck before cutting out the material) and make the shoulder seam narrower at the end of the shoulder.

Where the waist wrinkles down at the curve of the armseye it should be cut around this curve. It is advisable to make crosswise cuts in the edge, as suggested for the neck, before cutting out the material. If the waist is too loose at under-arm seam, the seam should be taken up until the waist fits smoothly. (Be very careful not to fit it too closely at this point.) If the waist is to be finished with a peplum or band, trim it off the width of a seam below the waist line (be very careful to leave the waist long enough so it will not pull up above the belt of the skirt when the arm is raised).

## SLEEVE.

Place the sleeve in the armhole of the waist with the under-arm seam about 2¼″ to 2½″ from the under-arm seam of the waist. See that the seam of the sleeve hangs straight to the front of the wrist and that the top of the sleeve hangs straight to the back of the hand when the arm is dropped straight down at the side. Pin the sleeve in the armhole, being careful that neither the waist nor the sleeve draws in any place when the arm is raised or lowered. Bend the elbow and see that there is sufficient room to do this without straining the seam of the sleeve at that point. Pin the sleeve up at the bottom to make it the desired length. A sleeve should fit easy on the arm, otherwise it will be uncomfortable and will be likely to pull out at the seams.

## FOUNDATION SKIRT.

### MEASUREMENTS.

**Waist Measure.** A close measurement around the smallest part of the waist. Before taking the other measurements, pin a tape measure or narrow strip of muslin around the waist; let the bottom edge indicate the waist line.

**Hip Measure.** A loose measure taken over the fullest part of the hip about 6″ below the waist line at the hip. If the skirt is to be narrow at the bottom add 2″ to the hip measure.

**Length of Front.** Measurement from the waist line at the center front to the floor.

**Length of Side.** Measurement from the waist line over the hip to the floor. Take the measurement of both hips; if one hip is larger than the other, use the longer measure.

**Length of Back.** Measurement from waist line at the center back to floor.

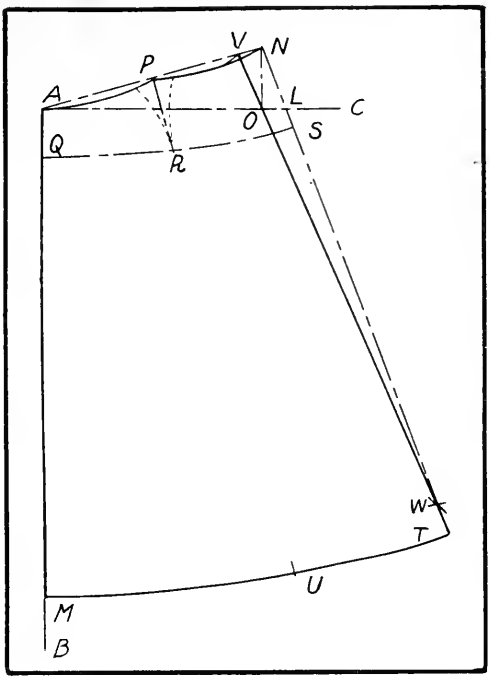
**Construction of Skirt.** A gathered, or pleated skirt made as wide at the top as it is at the bottom should not be curved out at the waist line in front, as the gathers will take up the extra size at the hips. In making such a skirt, straight strips of cloth may be sewed together. When a skirt fits smoothly around the hips, it must be wider at the bottom and narrower at the waist than at the hip line. This is done by slanting the strips of material from the bottom to the top sufficiently to make it fit the figure. When a skirt is made to fit the figure, it is always necessary to raise the waist line at the back to make the top of the skirt fit smoothly around the waist line.

Two pieces of material may be slanted off on one edge, raised at the waist line and fitted in with darts. As a rule the skirt is divided into several sections, or gores; the number and size, however, is dictated entirely by the prevailing fashion. A skirt pattern made of two pieces, like the one shown in the illustration, may be divided into any number of gores desired; the width at the bottom may be varied to meet the requirements of changing styles.

## DRAFTING THE FOUNDATION SKIRT PATTERN.

Study carefully accompanying drawing. Use a piece of drafting paper several inches longer than the back measurement and a trifle wider than one-half the skirt measure; if the paper is not wide enough, an extra strip may be pasted, or pinned, on one edge. Let the long edge of the paper represent line AB; draw line AC at right angles to it 7″ or 8″ from the end of the paper; let point A represent the center front of the waist line. As you are drafting one-half of the pattern, you will use one-half the waist measure and one-half the hip measure.

**To Locate Points with Which to Draft Back of Skirt.** Measure out from point A on line AC one-half the hip measurement, locating point L. Measure down from point A on line AB the length of front measurement; locate point M. To locate point at bottom of skirt through which the center back line must pass, put a pin or thumb tack through the 1″ mark on a tape measure and place it on point M; with a




pencil on the edge of the tape opposite the figure which indicates one-half the width of the skirt desired, describe an arc of a circle (a small part of a circle), slightly above point M; in the same manner, with point L as a center, describe another arc with a radius (measurement from center to outside of circle) the same length as line AM letting it cross the first arc at point W; draw a line through points L and W (this makes a temporary back line).

**To Draft Top of Skirt.** The waist line of a gored skirt always curves up from the center front toward the center back. The slant varies with the width of the skirt at the bottom; the wider the skirt is, the higher the waist line will be raised at the back. By experimenting with many different skirt measurements it has been found that the height of the curve in the center back above the center front is about 1/10 the width of the bottom of the skirt.

At right angles with line AC draw line ON which represents 1/10 the bottom of the skirt measure so it will intersect the indefinite line LW at point N. Draw a slanting line AN (the curve for the waist line will be drawn under this line after the point for the hip dart is located.)

**To Locate Hip Line.** The hip line at hip is about 6″ from waist line. The hip line at center front will be shorter than at the side because the waist line curves down in front. The hip line at center front equals 6″ minus the difference between the length of front and side length. The hip line at the back equals 6″ plus the difference between the side length and back length (if the back length is shorter than the side length, the hip line will equal 6″ minus the difference between the side length and back length.)

To locate the position of the hip line, divide line AN in the center, locating point P; with the end of ruler on line AN draw line PR 6″

long and place point U for side length of skirt. To locate the hip line at center front, measure down length of center front hip line and locate point Q. From point N measure down on line NW the length of back hip line and locate point S; with the tape measure, measure the length of the hip line QRS. If this is longer than half the hip measure, locate the point on line QRS and draw a new line VW through this point without changing the width of the skirt at the bottom; from point V measure down on line VW the length of the back, locating point T. Curve the waist line, as shown in the illustration. (It is curved up at point P to shape the top of dart properly.)

**To Draft Dart at Point P.** Subtract one-half the waist measure from the length of line AV. Measure out on line AV each side of point P one-half the difference and draw the slanting lines to R shown in illustration for the hip dart.

If a skirt is very narrow at the bottom it may be necessary to take up some of the waist line at the back with gathers, or by slanting in the back line from the hip to the waist line.

## LAYING THE PATTERN ON THE MATERIAL.

This skirt pattern may be used for a two-piece skirt. Place the center front of the pattern far enough from the edge of the material to allow for a pleat or seam in front if you desire the skirt to open in front. Cut 1″ outside of line VT for the center back of the skirt; or, place line AM on the center fold of the material and line VT on a fold of the material and join the skirt at the hips instead of the center front and back. (Have the placket opening at the top of the left hip seam.)

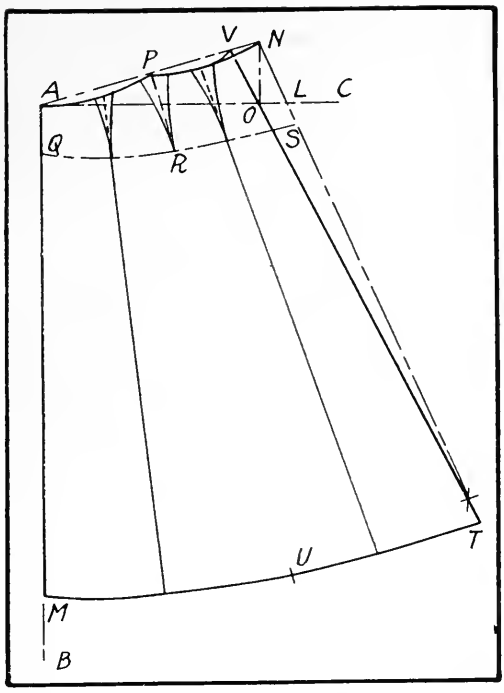
This pattern may be used for a three-piece skirt by placing line AM on fold of goods and having seams on the hips and center back.

One style of four-gored skirt may be made in the same manner as suggested for the three-piece skirt, except that the skirt opens under a pleat in the center front. If you desire to open the skirt on the side of center front, cut a new pattern of the front gore on doubled paper, calling the folded edge line AM. Measure the distance to the right or left of this line that you desire to have your opening. Cut the paper open at this point parallel with the folded edge. REMEMBER seams must be allowed in cutting out the material.

## DIVIDING THE FOUNDATION SKIRT IN GORES.

The number and size of gores in a skirt change so often with the prevailing styles that it is not deemed advisable to give in this text

a detailed discussion for dividing the foundation skirt into its many possible divisions or gores. However, in order to give a general idea of the manner of dividing a foundation skirt, the accompanying drawing shows the skirt divided into five gores. This drawing will be suggestive of the principles which may be employed in making any desired number or style of gores. Before dividing the skirt into gores, study a commercial pattern and notice the relative width of the gores at the hips and bottom and divide your skirt accordingly.




The following figures were used in dividing this skirt:

Front gore at waist equals 1/6 waist measure.

Front gore at hip equals 1/6 waist measure plus 1".

Front gore at bottom equals 1⅔ times size of hips.

Side gore at waist equals ¼ waist measure.

Side gore at hip equals ¼ waist measure plus 2½".

Side gore at bottom equals twice the size at hips.

Slant the side gore in from each side of the hip line 1¼" to the waist line.

Back gore at waist line equals 1/12 waist measure.

Back gore at hip equals remaining half hip measure.

Back gore at bottom equals remaining half skirt measure.

Take up remaining top of pattern in a dart in the center of the side gore.

## SUGGESTIONS FOR FITTING SKIRT.

Put on the skirt right side out and pin it together. If the seams over the hips do not slant forward or backward at the waist line, if it fits smoothly around the waist and hips, if you can sit down in it comfortably and the lines of the seams are good, your skirt will need no alterations. If the skirt is pleated, the pleats should hang as

indicated in the pattern. The skirt should be evened around the bottom after the band is put on. It is an excellent plan to put on the skirt (after the seams have been stitched and the placket opening finished), pin the band in place and make it even around the bottom. A good way to even the skirt around the bottom is to have the person whose skirt is to be hung stand on a table, holding a yard stick straight beside her, with one end resting on the table; the hem of the skirt may be turned up evenly at any length desired, moving the yard stick as you turn the hem.

If the skirt hangs forward at the bottom front, raise it at the back waist line. If it draws across the hips, let out the seams at the hips, and if necessary, at the center back. If the seam at the hip slopes forward, or backward, near the waist line, pin it straight. Be careful that the seams all have a general direction straight toward the floor.

## KIMONO NIGHTGOWN.

### MEASUREMENTS.

**Neck Measure at Shoulder.** Measurement from bone in center back of neck out on the shoulder far enough to make the neck of the gown as low as desired at this point.

**Neck Measure at Center Front.** Measurement from base of neck down the center front the depth desired for neck of gown in front.

**Bust.** A loose measurement around the body over the fullest part of the bust close under the arms.

**Shoulder and Sleeve Measure.** Measurement from base of neck along shoulder to bend in elbow, or length desired for sleeve.

**Width of Sleeve.** Measurement around the arm above the elbow plus 6″ or 8″ (this depends on the size of sleeve desired).

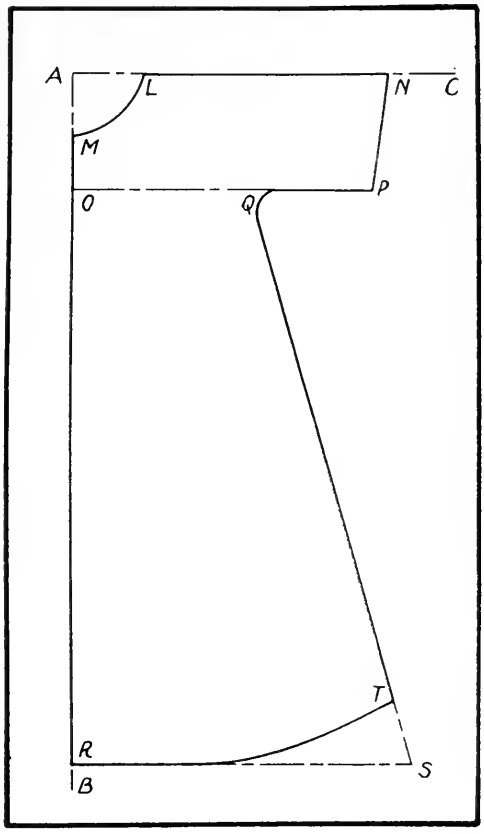
**Length of Nightgown.** Measurement from highest point of shoulder to the floor.

**Width at the Bottom.** Measurement desired (from 2 to 2½ yards.)

### DRAFTING THE PATTERN.

Study carefully accompanying drawing. You are to draft one-half of the front pattern, which will also be used to cut out the back of the nightgown, thus making this pattern one-fourth of the entire gown. For this reason you will use one-fourth of the bust measure and one-fourth of the skirt measure in drafting your pattern.

Draw line AB parallel with the edge of the paper; draw the line AC at right angles to line AB.




**To Draft the Neck.** Measure out from point A on line AC the neck measure at the shoulder; locate point L; measure down on line AB from point A the neck measure at center front; locate point M; draw an easy curve, as in illustration, connecting points L and M. This neck may be made square by drawing a line from point L parallel with line AB to form a right angle with the line drawn from point M parallel with line AC. A straight slanting line drawn from point L to point M will make a V-shaped neck.

**To Draft the Sleeve.** On line AC measure out from point L the length of the shoulder and sleeve measure, locating point N; measure down on line AB one-half the width of sleeve measure and draw line OP parallel with and 1″ shorter than line AC; connect points P and N with a slanting line.

**To Draft the Body of the Nightgown.** From point A measure down on line AB the length of nightgown and locate point R. From point R draw line RS at right angles to line AB, making it equal one-fourth the width of the bottom measure. On line OP measure out from point O one-fourth the bust measure plus 2″ for fullness and locate point Q; draw a slanting line from point Q to point S; from point Q measure down the length of line OR on line OS; locate point T; half way between the points R and S begin to draw the curved line RT for the bottom of the nightgown. Make a curved line at point Q, as shown in the illustration.

## LAYING THE PATTERN ON THE MATERIAL.

Fold the material lengthwise in the center, then fold it crosswise in the center; pin the center front of the pattern (represented by

the line MR) even with the lengthwise fold and the line LN even with the crosswise fold of the material; cut out the back and front of the nightgown at the same time.

## ADAPTING THE KIMONO NIGHTGOWN PATTERN TO THE MAKING OF OTHER GARMENTS.

By cutting the kimono nightgown pattern the desired shape at the neck, opening it down the center front and cutting it off the shape desired below the waist line, it may be used as a pattern for a combing jacket.

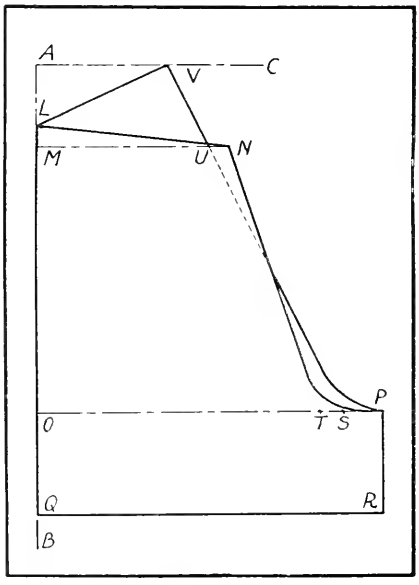
By opening the kimono nightgown pattern in the front it may be used as a pattern for a kimono. If a yoke is desired in the kimono, cut off the upper part of the pattern the shape desired for the yoke and allow for seams at the bottom edges when cutting out the material. If fullness is desired in the body of the kimono, set the center front of the pattern over from the edge of the material far enough to allow for the fullness. In the center back, do the same, setting the pattern over from the folded edge of the goods the width of a seam if two widths are used to make the back.

## DRAWERS.

### MEASUREMENTS.

**Waist Measure.** Measurement around the smallest part of the waist.

**Hip Measure.** Loose measurement around the fullest part of the hips about 6″ from the waist line.




**Length of Side.** Measurement from waist line over hip to the bend in the knee (take rather a short measurement).

### DRAFTING THE PATTERN.

Study carefully the accompanying drawing. The pattern for these drawers is drafted on double paper which is folded along the side of the drawers. When the drawers are cut out, the pattern should be opened and the crease laid parallel with the warp threads of the material. Consider the fold of the paper line AB and draw a line AC at right angles to it.

To locate the top of the side of the drawers, measure down

from point A 3″ on line AB and locate point L; to locate the top of the front of the drawer leg, measure down 4″ from point A on line AB and locate point M; draw a line MN one-fourth of the hip measure; to locate the crotch of the drawer leg, measure down from L two-thirds of the side length and locate point O and draw a line OP parallel with AC, making it equal one-half the hip measure, minus 2″.

To lay out the length of the drawer leg, measure down on line AB from point L the side length and draw a line QR the same length as OP and parallel to it.

To shape the front of the drawer leg, measure in 2″ from point P on line OP and locate point S. One inch in from point S on line OP locate point T; draw a line from point N with the yard stick on points N and P within about 2″ of point P; curve the line to point P; draw a line from point L to point N.

## TO SHAPE THE BACK.

Measure in 1″ on line MN and locate point U; with the yard stick on points S and U draw a line from point S up to line AC, locating point V; leave the line dotted where it falls under the front of the leg; curve the lower end of the line off to point P. With the paper folded, cut out the pattern on the heavy outline around points LVNPR and Q; fold back the upper part of the paper on the dotted line between points U and P and cut the back of the drawer leg even with the crease; open the paper and cut out top of front leg on line LN, also the part left uncut between points P and N.

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